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STUDENTS'

COUNTERPOINT.

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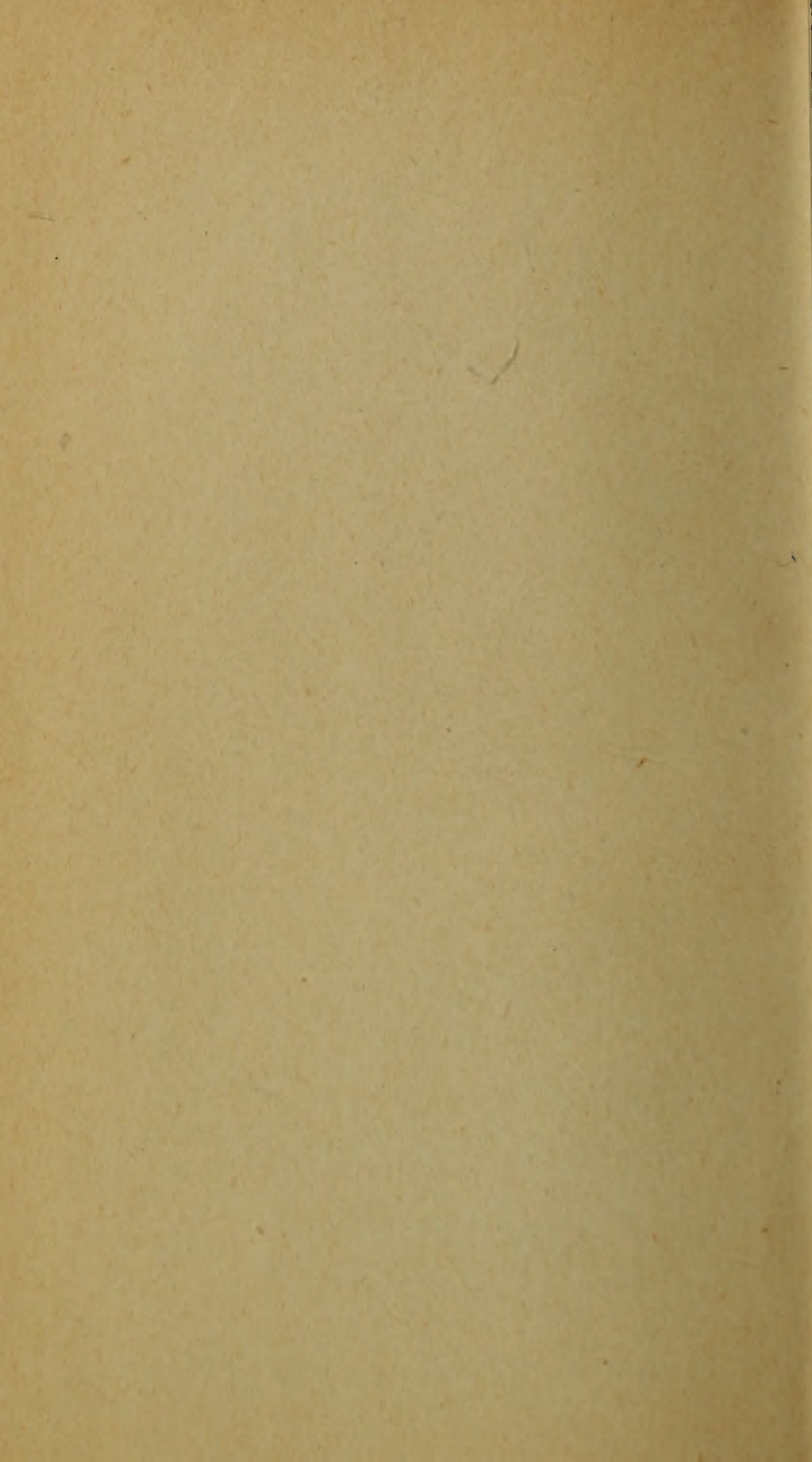
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Charles W. Pearce,

Mus. Doc., Cantab.

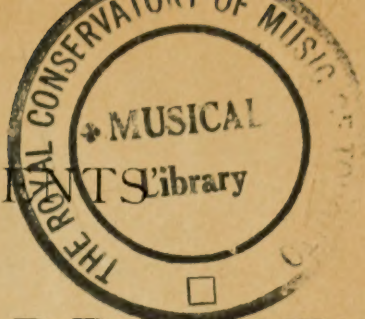








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STUDENTS

# COUNTERPOINT,

BY

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TO

WILLIAM HAYMAN CUMMINGS, Esq., F.S.A.,  
HON. R.A.M.,

PRINCIPAL OF THE GUILDHALL SCHOOL OF MUSIC,

THIS LITTLE BOOK IS INSCRIBED

WITH EVERY FEELING OF CORDIAL FRIENDSHIP AND

ARTISTIC ESTEEM,

BY

THE AUTHOR.

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## PREFACE.



SOME twenty years ago, an interesting series of articles entitled *The Logic of Counterpoint*, appeared from the pen of Dr. E. H. Turpin, in the columns of *The Musical Standard*—at that time the official organ of the (now Royal) College of Organists. The main object of these articles was to show that the Art of Counterpoint stands in exactly the same relation to Musicians in particular, as the Art of Logic stands to Mankind in general.

This analogy has for many years appealed to me with considerable fascination ; but since the issue of the first edition of my *Students' Counterpoint*, Dr. Turpin has kindly drawn my attention to Archbishop Whately's *Elements of Logic*. A reflective perusal of that standard work has more than ever convinced me, that the many points of likeness which exist between the Arts of Logic and Counterpoint are of so close a character, that musicians—who set any value upon their Art as supplying one of the mind-training processes of modern education—cannot afford to disregard so remarkable an analogy. Although “reasoning from analogy is liable to error,” as Bishop Butler tells us in the Introduction to his famous book, yet (he is careful to add) “we unquestionably are

assured that analogy is of weight, in various degrees, towards determining our judgment and our practice."

Some of the most striking features of resemblance between the Arts of Logic and Counterpoint may be thus enumerated :—

1. The syllogistic principle of thought-presentation.
2. Usefulness as a method of thought-analysis.
3. General application to thought-processes.

Then with respect to external difficulties and erroneous views of students and others, it is observable that both Arts suffer from—

4. Over-estimation of their proper province and functions.
5. Under-estimation of their practical usefulness.
6. Preference of unaided common-sense to knowledge and experience gained by the use of systematic principles.

Further analogy may be seen in—

7. The academical aspect.
8. Divergence of opinion respecting *rules*, &c.

To properly understand these several common traits, it will be necessary for us first to briefly examine the fundamental principles of the Art of Logic. These cannot be more clearly set forth than by the following quotations from various portions of Archbishop Whately's work mentioned above :—

The Greek philosophers taught that, in ordinary language, everything that can be said—when reduced to its simplest form—may be divided into three classes :—

1. The *Simple Term* or Apprehension, *i.e.*, an act or condition of the mind in which it receives a notion of any object, as, *e.g.*, "Tyrants," "death," "Cæsar."
2. The *Proposition* or Premise, *i.e.*, the comparing together in the mind of two simple terms or notions ; thus forming an act of judgment, as, *e.g.*, "Tyrants deserve death," "Cæsar was a tyrant." The first noun is called the *Subject*, the second is known as the *Predicate*, and the connecting verb is termed the *Copula*.

3. The *Syllogism* or Discourse, *i.e.*, an Act of Reasoning or calculation, by putting two propositions together which contain some term in common, and founding a new judgment as the result or conclusion of that union, *e.g.* :—

*Proposition I.*—"Tyrants deserve death."

*Proposition II.*—"Cæsar was a tyrant."

*Conclusion.*—Therefore, "Cæsar deserved death."

Every conclusion is thus seen to be deduced from two propositions (thence called *premises*), and an argument or discourse, thus stated regularly, and at full length—as above—is called a SYLLOGISM.

Frequently, for the sake of brevity, one of the premises may be suppressed; but it is always understood. On the other hand, the terms may be amplified, modified, converted, &c.; but the process of argumentation (however elaborately expressed) ought to be capable of being reduced to this simple syllogistic formula.

It must not be supposed, however, that the Greek philosophers ever meant to propose that this syllogistic form of unfolding arguments should supersede in ordinary speech the common forms of expression. In other words, "to reason logically," does not mean that all arguments must necessarily be stated at full length in the syllogistic form, any more than a person who speaks grammatically has any need to *parse* every sentence he utters.\* But, exactly as a chemist keeps by him his tests and method of analysis, to be employed when any substance is offered to his notice, the composition of which has not been ascertained, or in which adulteration is suspected; so does the logician fall back upon the syllogistic form of unfolding arguments as a means of detecting the presence of that ingenious mixture of truth and falsehood to which the term *fallacy* is commonly applied.

The whole Art of Logic may therefore be said to be concerned in the proper making of (or reducing to) *syllogisms*, and as such it is consequently indispensable to the whole of the human race, because it is the *Art of Reasoning*. It investigates the principles on which argumentation is conducted, and furnishes rules to secure the mind from error in its deductions. Whatever may be the subject we are

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\* This entirely agrees with what Handel once said, "Learn the laws; then forget them," meaning that the *spirit* of mental discipline and orderly thought should be retained, without being hampered by the *letter* of the law.



engaged on, a certain process takes place in the mind, which is one and the same in all cases, provided it be correctly conducted. Logic is therefore not *an* art of reasoning, but *the* art of reasoning; the logician's object being, not to lay down principles by which one *may* reason, but, by which all *must* reason, even though they are not distinctly aware of them:—"to lay down rules, not which *may* be followed with advantage, but which cannot possibly be departed from in sound reasoning."

It is consequently a mistake to regard Logic as a *peculiar* method of reasoning, when in truth it is a method of analyzing that mental process which must *invariably* take place in all correct reasoning—a mistake no less gross than if any one should regard Grammar as a peculiar *Language*, and should contend against its utility, on the ground that many people speak correctly who have never studied the principles of Grammar.

It is also important neither to mistake nor to over-estimate the functions of Logic proper. In itself, Logic is neither oratorical nor rhetorical; it no more appeals to the emotional temperament of mankind than it can be said to furnish the data upon which it proceeds to found its arguments; it is the means whereby the end or conclusion is reached. Disquisitions on various branches of knowledge must evidently be as boundless as human knowledge itself, since there is no subject on which reasoning is not employed, and to which, consequently, Logic may not be applied; but error may lie in regarding everything as the *proper province* of Logic to which in truth it is merely *applicable*. No art is to be censured for not teaching more than falls within its province, and indeed more than can be taught by any conceivable art. Such a system of universal knowledge as should instruct us in the full meaning or meanings of every term, and the truth or falsity, certainty or uncertainty, of every proposition (thus superseding all other studies) it is most unphilosophical to expect, or even to imagine. And to find fault with Logic for not performing this, is as if one should object to the science of optics for not giving sight to the blind; or as if one should complain of a reading glass for being of no service to a person who had never learned to read. In fact, the difficulties and errors above alluded to are *not* in the process of Reasoning itself (which alone is the appropriate province of Logic) but in the *subject-matter* about which it is employed.

In making a comparison between the principles of Counterpoint and those of Logic, we find in the

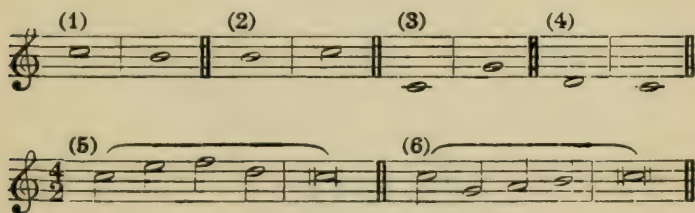


former a close resemblance to the syllogistic statements of the latter. Thus, everything which can be expressed in the language of music, may, when reduced to its simplest form, be divided into three classes :—

(1) The simple term or *single sound*, *i.e.*, the act or condition of the mind in which it receives a notion of any one musical tone of definite pitch, intensity, quality, and duration, *e.g.* :—



(2) The proposition or premise, *i.e.*, the comparing together in the mind of two or more single sounds, heard successively in what is called a *melodic progression*. An act of judgment is formed by this means, for by it composers *choose*, and performers and listeners *perceive* and *criticise* these sounds according (a) to their relative position in the Diatonic scale, (b) to their tonal connection one with another, and (c) to their different degrees of accent. The single sounds represent the nouns of ordinary language ; the scale connection between these sounds may be said to take the place of the copula-verb in a logical proposition.

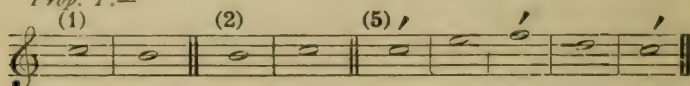


(3) The syllogism or act of musical reasoning or calculation, by the putting together of melodic progressions which have a common bond of tonal-

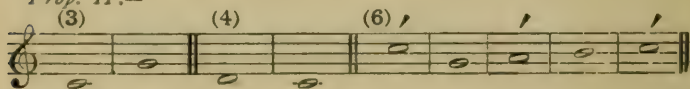
relationship; and forming a new judgment as the result or conclusion of that *union of melodies* when heard simultaneously, as *e.g.*—

### SIMPLEST MUSICAL SYLLOGISMS POSSIBLE.

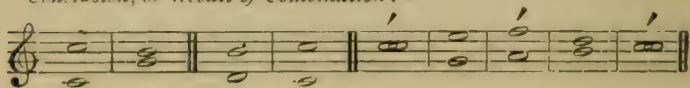
*Prop. I:—*



*Prop. II:—*



*Conclusion, or Result of Combination:—*

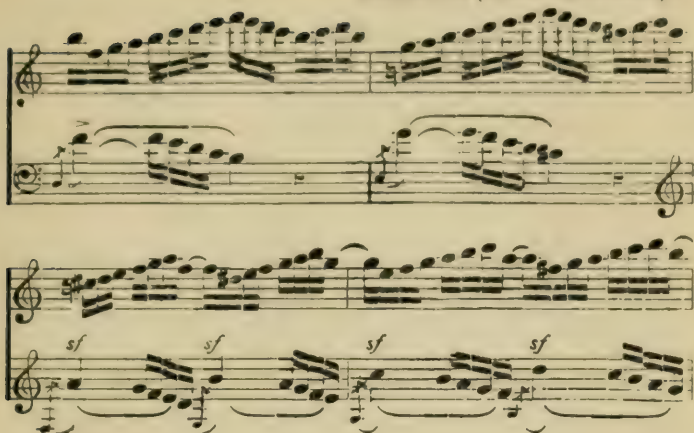


A *Logical* Syllogism, which depends upon the *one-dimensional* medium of ordinary language for its presentation to the mind, can only be expressed by the comparatively slow process of reciting the propositions and conclusion in horizontal succession, one after another; each act of judgment being considered by itself, one at a time. A *Contrapuntal* Syllogism, which depends upon the *three-dimensional* medium of music for its presentation to the mind, can be expressed in a quicker manner by reciting the horizontal propositions simultaneously; the conclusion being the result of that combination considered in its perpendicular aspect. Every progression from one "First Species" chord to another is thus a musical syllogism.

It will be the purpose of the following pages to show how complex developments in the direction of rhythmical contrasts, &c., may be gradually evolved from this simple germ of melodic combination. On the other hand, there are few apparently elaborate musical passages which are incapable of being reduced to a simple syllogistic formula similar to that shown above, *e.g.* :—

## PREFACE

BEETHOVEN (*Waldstein Sonata*).



The above passage, when reduced to its simplest syllogistic form, may be expressed as follows:—



This method of analysis is always useful to a musician when any passage of music is offered to his notice, the harmonic construction of which is either unfamiliar to him as a performer, or may lead him to suspect, in his critical capacity as a listener, that it is adulterated with improprieties which a cultivated musical ear will not accept with satisfaction.

The whole Art of Counterpoint may therefore be said to be concerned in the proper making of (or reducing to) musical syllogisms; and as such, it is consequently indispensable to every musician, because it is the art of musical reasoning or calculation. It investigates the

principles upon which simultaneous melodic combination is conducted, and furnishes rules to secure the mind from error (cacophony) in its deductions. Whatever may be the character of the music we are engaged on (as composers, performers, or listeners), a certain process takes place in the mind, which is one and the same in all cases, provided it be properly conducted; since, with the use of any scale-formulæ in which harmony is at all sufferable, the laws which govern propriety of sound progression and combination must in their general application for ever remain the same. Counterpoint is therefore not *an* art of sound progression and combination, but *the* art of part-writing and part-appreciation; the contrapuntist's object being not to lay down principles by which one *may* combine parts, but by which all musicians *must* compose, perform and listen, even though they are not distinctly aware of these principles; to lay down rules, not which *may* be followed with advantage, but which cannot possibly be departed from with satisfaction to the ear.

It is therefore a mistake to regard Students' Counterpoint as a method of part-writing, peculiar to any particular age or school. It was never this, as the smallest historical acquaintance with the various schools of composition will shew; but it has ever been (and always will be) the controlling factor in that mental process which must invariably take place in the mind of any composer worthy the name; in the mind of any performer who understands what he sings or plays; and in the mind of any critical listener who is capable of receiving an intelligible impression of what he hears.

Exactly as nobody would think of challenging the usefulness of knowing the rules of Grammar because some people may be able to speak intelligibly without having studied them; so should



nobody say that Counterpoint is out of date, or has entirely lost its utility, because some people may be able to write light pleasant music, or to play or listen to the same, without having learned any of the rules of Counterpoint.

Nor—like Logic—should the Art of Counterpoint be censured for *not teaching more than falls within its province*. It never did, it never will appeal to the emotional temperament of musicians, because it never had, and can never have the power to do so. There is no music worthy the name, but which is capable of being reduced to the simple syllogistic Contrapuntal formulæ shown above—that of a plain unadorned “first species” (note-against-note) *series of chords*; but it is evidently erroneous to regard all music to which this analytical process may be applicable, as the proper outcome of purely Contrapuntal teaching and practice. The value of Counterpoint, as a teaching process, ceases the very moment that music is not stripped of everything except the simplest harmonic combinations of the Diatonic genus—triads and their first inversions only.

For, although Modern music admits of *three* genera: (1) the Diatonic, (2) the Chromatic, (3) the Enharmonic—and in the fullest and widest sense of the term, every key is a compound of these three elements—yet the *individuality* of a key mainly depends upon the peculiar modal order of tones and semitones which characterizes its *Diatonic* formation. The separate tonal existence of any one key—viewed apart from others differing from it in pitch—cannot be clearly defined if the strongly-marked outlines of its natural Diatonic genus are lost sight of amid a confusing crowd of smaller scale-divisions of the octave. The Diatonic genus is therefore *the common general basis of all modern polyphonic music*, since upon it, or from it,

the two other genera are built or derived.\* It is upon this broad common Diatonic basis, shorn of all the super-structural ornamentation peculiar to the other two genera ; deprived of all the tints and phases of orchestral "tone colour ;" cut off from all exterior sentiment conveyed by any words sung by solo or choral voices ; and reduced as far as possible in its perpendicular dimension ; that the Art of Counterpoint, peculiar to no age nor period, but remaining the same as long as the diatonic scales now in use may be existent, has always been, and always will be studied, in order to be of any real use to musicians. Some of the greatest stumbling-blocks to the proper appreciation and profitable cultivation of Counterpoint as a mind-training process, have been the various attempts made to bring within its scope, such irrelevant matter as that described in the previous sentence, in the vain hope of thereby making the study *more useful*. It may be interesting to hear what Whately has to say about the sister Art of Logic. He writes :—

"On the utility of Logic many writers have said much in which I cannot coincide, and which has tended to bring the study into unmerited disrepute. By representing Logic as furnishing the sole instrument for the discovery of truth in all subjects, and as teaching the use of the intellectual faculties in general, they raised expectations which could not be realized, and which naturally led to a re-action."

There can be little doubt but that in bygone times, the study of Counterpoint was represented "as furnishing the sole instrument" for the making of composers. Albrechtsberger, for example, called his treatise on Counterpoint—a "Guide to *Composition*." In reality Counterpoint is no more a school (*i.e., style*) of composition than is Logic a school of rhetoric. The Art of Composition is like

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\* Beethoven once said. "all that is great in music may be found in the diatonic scale."

a closed fist ready to strike ; the Art of Counterpoint is like the open hand which has to be put into a fighting attitude, in addition to its being trained to strike.

“ The whole system, whose unfounded pretensions had been thus blazoned forth, has come to be commonly regarded as utterly futile and empty ; like several of our most valuable medicines, which, when first produced, were proclaimed, each as a panacea, infallible in the most opposite disorders, and which consequently, in many instances, fell for a time into total disuse ; though, after a long interval, they were established in their just estimation, and employed conformably to their real properties. I cannot but feel a strong hope that such a revolution is gradually taking place in respect of the present subject.”

The reader will observe that the above quotation is as apt as though it had been especially written concerning Counterpoint. So too with the next :—

“ To explain fully the utility of Logic is what can be done only in the course of an explanation of the system itself. One preliminary observation only it may be worth while to offer in this place. If it were inquired what is to be regarded as the most appropriate intellectual occupation of MAN *as* man, what would be the answer? The Statesman is engaged with political affairs ; the Soldier with military ; the Mathematician with the properties of numbers and magnitudes ; the Merchant with commercial concerns, &c. ; but in what are all and each of these employed ?—employed, I mean, as *men*, for there are many modes of exercise of the faculties, mental as well as bodily, which are in great measure common to us with the lower animals. Evidently, in *Reasoning*. They are all occupied in deducing, well or ill, conclusions from *Premises* ; each concerning the subject of his own particular business. If, therefore, it be found that the process going on daily, in each of so many different minds, is, in any respect, the *same*, and if the principles on which it is conducted can be reduced to a regular system, and if rules can be deduced from that system, for the better conducting of the process, then, it can hardly be denied, that such a system and such rules must be especially worthy the attention—not of the members of this or that profession merely, but—of every one who is desirous of possessing a cultivated mind. To understand the theory of that which is the appropriate intellectual occupation of Man in general, and to learn to do that *well*

(which every one will and *must* do, whether well or ill) may surely be considered as an essential part of a liberal education."

The foregoing quotation does not require much verbal alteration to make it fit the subject of Counterpoint. For example, we may ask what is the most appropriate intellectual occupation of a **Musician**, *as* a musician? The composer is engaged in the putting together of his ideas and expressing them upon paper; the teacher has to see that the performer whom he instructs is able to give an intelligible aural rendering of the written text; the listener has to perceive the composer's intention and meaning in what has been written and performed in his hearing, and so on. These people are all concerned, in their many and various "modes of exercise of the faculties, mental as well as bodily," in the putting together of various melodic progressions of musical sounds, or in other words, *as musicians* "they are all occupied in writing, performing or listening to [counterpoint] well or ill," "each regarding the subject from the point of view of his own particular business." But to proceed:—

"Even supposing that no practical improvement in argumentation resulted from the study of Logic, it would not by any means follow that it is unworthy of attention. The pursuit of knowledge on curious and interesting subjects, for its own sake, is usually reckoned no misemployment of time; and is considered as, incidentally, if not directly, useful to the individual, by the exercise thus afforded to the mental faculties. All who study mathematics are not training themselves to become Surveyors or Mechanics: *some* knowledge of anatomy and chemistry is even expected in a man liberally educated, though without any view to his practising Surgery or Medicine. The investigation of a process which is peculiarly and universally the occupation of Man, considered *as* Man, can hardly be reckoned a less philosophical pursuit than those just instanced.

It has usually been assumed, however, in the case of the present subject, that a theory which does not tend to the



improvement of practice is utterly unworthy of regard ; and then it is contended that Logic has no such tendency, on the plea that men may and do reason correctly without it : an objection which would equally apply in the case of Grammar, Music, Chemistry, Mechanics, &c., in all of which systems the practice must have existed previously to the theory."

Here again we have only to read "the investigation of Counterpoint as a mental process which is peculiarly and universally the occupation of a musician, considered as a musician, can hardly be reckoned a less philosophical pursuit than mathematics, anatomy, chemistry," &c., &c.

"But many who allow the use of systematic principles in other things, are accustomed to cry up Common Sense as the sufficient and only safe guide in Reasoning. Now, by Common Sense is meant, I apprehend, (when the term is used with any distinct meaning), *an exercise of the judgment unaided by any Art or system of rules* ; such an exercise as we must necessarily employ in numberless cases of daily occurrence ; in which, having no established principles to guide us—no line of procedure, as it were, distinctly chalked out—we must needs act on the best extemporaneous conjectures we can form. He who is eminently skilful in doing this is said to possess a superior degree of Common Sense. But that Common Sense is only our *second best* guide—that the rules of Art, if judiciously framed, are always desirable when they can be had, is an assertion for the truth of which I may appeal to the testimony of mankind in general ; which is so much the more valuable, inasmuch as it may be accounted *the testimony of adversaries*. For the generality have a strong predilection in favour of Common Sense, except in those points in which they, respectively, possess the knowledge of a system of rules ; but in these points they deride any one who trusts to unaided Common Sense. A sailor, *e.g.*, will perhaps despise the pretensions of medical men, and prefer treating a disease by Common Sense ; but he would ridicule the proposal of navigating a ship by Common Sense, without regard to the maxims of nautical art. A physician, again, will perhaps condemn systems of Political Economy, of Logic, or Metaphysics, and insist on the superior wisdom of Common Sense in such matters ; but he would never approve of trusting to Common Sense in the treatment of diseases. . . . . And the induction might be extended to every department of practice. Since, therefore, each gives the preference to unassisted Common Sense only in those cases

where he himself has nothing else to trust to, and invariably resorts to the rules of Art, wherever he possesses the knowledge of them; it is plain that mankind universally bear their testimony, though unconsciously, (and often unwillingly), to the preferableness of systematic knowledge to conjectural judgments."

We have only to substitute the modern catch-words "Musical Feeling" or "Emotional Temperament" in lieu of "Common Sense" to apply the foregoing arguments to the subject before us. A pianist or a singer will perhaps despise the pretensions of contrapuntists, and prefer treating a composition by the dictates of Musical Feeling or Emotional Temperament (or anything else he may choose to call his "unaided judgment" or "extemporaneous conjecture"); but the one would ridicule the proposal of playing the pianoforte without regard to the maxims of fingering or "technique," and the other would never approve of trusting solely to Musical Feeling or Emotional Temperament with a sublime indifference to the laws of Voice Production, when he makes his bow to his audience on the occasion of his first appearance on the concert platform. He might *then* perhaps devoutly wish that there were no such a thing as Emotional Temperament.

"There is, however, abundant room for the employment of Common Sense in the *application* of the system. To bring arguments out of the form in which they are expressed in conversation and in books with the regular logical shape, must be, of course, the business of Common Sense aided by practice."

So too, in the practice of Musical Composition there is abundant room for the employment of Musical Feeling and Emotional Temperament in the composer's application of the rules of Counterpoint to his Art-work. No one feels this more than does the expert Contrapuntalist; and on the other hand, no one is better equipped than he is for the employment of his inner musical promptings.

But, obviously it is useless—worse than useless—for a *student* to make a good and artistic use of his emotional temperament, or even to successfully employ the Chromatic and Enharmonic genera until he has obtained a complete mastery over the vast resources of the Diatonic genus. Were these resources as slender and contemptible as some writers would seem to imply, the Diatonic genus would cease to be the backbone of modern tonality (which it is); and music would become a caricature, rather than a faithful expositor, of the highest yearnings and emotions of the human soul and mind.

From time immemorial, the early studies of the greatest musical composers have been carefully moulded in exclusively diatonic lines. In due season, as the inevitable outcome of these wisely-directed *foundation exercises*—the seed sown in fruitful soil—many a harvest has been reaped in all the plenteousness of a golden career of artistic greatness and triumph; rich in the fertile production of monumental works of art destined to live for many years after the producer himself should be no more.

*Strict Counterpoint* is the name usually given to the “foundation exercises” just referred to. But, as this term is only too frequently used to signify alike the work done by a musician in both the academical and artistic periods of his life (two *entirely different* mental and æsthetic processes), I have ventured in the present little book (1) to apply the name STUDENTS’ COUNTERPOINT exclusively to those studies in part-writing undertaken by the future composer while he is yet *in statu pupillari*; and (2) to give the more dignified appellation of COMPOSERS’ COUNTERPOINT to those actual art-works of his maturer period, when the properly-equipped MASTER is able to give ample proof of the thoroughness of his student-

training by exhibiting to the world that additional freedom he has attained in the due management and control of the *three* genera, as the result of years of patient obedience to necessary discipline, and devotion to *hard work*.

Archbishop Whately has a great deal to say concerning the fitness of Logic for a recognised *place in an academical curriculum*. He remarks that:—

“The University of Oxford, when re-modelling their system, not only retained the study of Logic, regardless of the clamours of the half-learned, but even assigned a prominent place to it, by making it an indispensable part of the Examination for the B.A. Degree. This last circumstance, however, I am convinced, has in a great degree, produced an effect opposite to what was designed. It has contributed to lower instead of exalting, the estimation of the study; and to withhold from it the earnest attention of many who might have applied to it with profit. . . . A very small proportion, even of distinguished students, ever become proficient in Logic; and by far the greater part pass through the University without knowing anything at all of the subject. I do not mean that they have not learned by rote a string of technical terms; but that they understand absolutely nothing whatever of the principles of the science. . . . That which *must* be done by *every one*, will, of course, often be done but indifferently; and when the belief is once established that anything which is indispensable to a testimonial, has little or nothing to do with the attainment of honours, the lowest standard soon becomes the established one in the minds of the greater number; and provided that standard be once reached, so as to secure the candidate from rejection, a greater or less proficiency in any such branch of study is regarded as a matter of indifference, as far as any views of academical distinction are concerned.”

These fearlessly-expressed opinions had the desired result at Oxford, viz., proficiency in Logic was given greater weight in the assignment of honours. This is exactly the position which the study of Counterpoint enjoys at the present day, not only in our Universities, but in the great Chartered Examining Institutions which grant



teaching diplomas to professional candidates. No high "theoretical" distinction can be obtained without it; and to some extent it is finding its way into the examinations of candidates who take up "practical" subjects.

Archbishop Whately's "apology" for his book may also be accepted (with the one substitution of the word "Counterpoint" for "Logic" wherever the latter occurs) as my apology for the present volume :—

"No credit, I am aware, is given to an author's own disclaimer of personal motives, and profession of exclusive regard for public utility; but it may be allowable to observe, that one whose object was the increase of his reputation as a writer, could hardly have chosen a subject less suitable for his purpose than the present. It can hardly be called a 'popular subject,' or one likely to become so, in any considerable degree; at least, during the life-time of a writer of the present day. Ignorance, fortified by prejudice, opposes its reception, even in the minds of those who are considered as both candid and well-informed. Besides that, a great majority of readers not only do not know what Logic is, but have no curiosity to learn, the greater part of those who imagine that they do know, are wedded to erroneous ideas of it. The multitude never think of paying any attention to the correctness of their reasoning; and those who do, are usually too confident that they are already completely successful in this point, to endure the thought of seeking instruction upon it.

And as, on the one hand, a large class of modern philosophers may be expected to raise a clamour against 'obsolete prejudices'; 'bigoted devotion to the decrees of Aristotle'; 'confining the human mind in the trammels of the Schoolmen,' &c., so, on the other hand, all such as really are thus 'bigoted' to everything that has been long established, will be ready to exclaim against the presumption of an author, who presumes to depart in several points from the track of [some of] his predecessors.

There is another circumstance, also, which tends materially to diminish the credit of a writer on this and some other kindred subjects. We can make *no discovery of startling novelties*. . . . the materials we work upon are common and familiar to all, and, therefore, supposed to be well understood by all. But when a reader's deficiency in the use of these materials is removed by satisfactory explanations, he will

generally forget that any explanation at all was needed, and will consider all that has been said as mere truisms, which even a child could supply to himself. When anything is made very plain to some people, they are apt to fancy that they know it already; so that explanations are likely to be under-rated the more, as the more perfectly they accomplish their object."

Like Whately, *sed longo intervallo*, I can claim to have said *nothing new* in the following pages; and again like him, I have endeavoured, in the terms and rules given, to make no wanton innovations, but to conform generally to established usage, except when there is some very strong objection to it—as in the case of the late Sir G. A. Macfarren's erroneous treatment of the Fifth Species (see page 49)—and where usage is divided, I have preferred to adopt what may appear in each case to be the more convenient, and that which is more generally followed. It is hoped that the book will be found useful for Counterpoint classes, and especially for Correspondence classes.

CHARLES W. PEARCE.

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# STUDENTS' COUNTERPOINT,

BY

CHARLES W. PEARCE,

MUS. D., CANTAB., F.R.C.O.

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*N.B.—A preliminary knowledge of Elementary Harmony is required, viz., up to and including the use of triads (direct and inverted), passing notes and suspensions.*

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## INTRODUCTION.

1. **Counterpoint** is the art of composing a new melody (or melodies), which shall be capable of being performed in harmonious and independent combination with a **Canto Fermo** or *Fixed Song*, i.e., a melody previously in existence, and one which may not be subjected to alteration.

2. Any melody which is so designed for combination with others is called a **Part**.

3. Two or more Parts written on the same page, on parallel staves, are collectively called a **Score**.

4. Any musical composition, the score of which consists of two or more independent parts, each possessing individual melodic interest, may be said to be written in the **Polyphonic** (or *Contrapuntal*) **Style**.

As a general rule, it is not difficult to determine which part of a contrapuntal score is the **Canto Fermo** for the time being.

5. Under the term **Composers' Counterpoint** may be included every polyphonic composition of excellence written during the period ranging from the 11th century onwards to the present day. Each

composition must however be judged according to the art-standard which prevailed at the date of its production.

This long catalogue will be found to contain the best specimens of Organum, Diaphony, Descant, Canon, Fugue, Motet, Madrigal, and the matchless unaccompanied Vocal Music of the 15th and 16th centuries. Coming nearer our own days, the list will include Service and Anthem Music by English Cathedral writers, and the polyphonic compositions (both vocal and instrumental) of Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn, Wagner, Brahms, and other modern masters, including many living composers, British and Foreign.

6. Composers' Counterpoint therefore represents the *progressive* side of the art. That is to say, its greatest masters have always availed themselves of the best and newest harmonic, melodic, and rhythmic devices known to the age in which they lived. It must be understood however, that absolute freedom in contrapuntal writing can only be protected from degenerating into lawless cacophony by the due observance of two immutable principles which govern the composition of every fine musical work, viz., **clearness** and **euphony**. (*a*) *Clearness* in the relative motion and individuality of the several parts interwoven in a score ; and (*b*) *Euphony* in the judicious selection of the two or more notes intended to be sounded together at the same instant.

7. Under the term **Students' Counterpoint**, may be included all those educational processes (hereafter to be described), which serve to train the mind and feeling of the future composer.

These may be briefly said to consist of "First Steps" in Vocal Part Writing ; independence being obtained by simple contrasts (*a*) in the relative melodic *direction* taken by the several parts, and (*b*) in the *time-duration* of the melody-notes themselves—shorter notes being written against longer



ones. And that the student may have his course cleared of all unnecessary difficulty, and thus be able to give his attention thoroughly to one thing at a time, he is restricted to:—

(1) The use of only the more simple intervals of melody—nothing but diatonic concords being permitted.

(2) The use of only the simplest chords—nothing but triads and their first inversions.

(3) The use of only unessential discords --passing notes and suspensions.

(4) The use (as a general rule) of only one chord in a bar ; and

(5) An avoidance rather than a use of either modulation or chromatic notes.

**Students' Counterpoint** is in fact a strict unyielding system of conventional studies or exercises in elementary part-writing, absolutely necessary for the due attainment of that free and broader application of the same art which has been termed above **Composers' Counterpoint**. It is as essential that a composer should be trained in this severe school, as that a landscape painter should study perspective ; an architect should have a knowledge of geometry ; or an executive musical artist should practise exercises for the acquirement of *technique*. The Art of Counterpoint must not be unfairly judged, if the results obtained in the earlier or academical stages of its study and application are manifestly unworthy of comparison with the grandest polyphonic triumphs of the Great Masters. Nor should a student consider himself harshly or unwisely treated, if, during his probation, he is uncompromisingly forbidden to avail himself of the many licences freely resorted to by those who, in their maturity, are (or were) masters of Composers' Counterpoint. Any student who allows himself to be deceived by the vain idea that a free use (or rather *abuse*) of licence is a sign of up-to-date progressiveness, may be assured, once for all, that he is only wasting his time by thus evading the laws of Strict Counterpoint. He is also despising the example set him by the best composers. Beethoven alone has bequeathed to his student-successors a collection of some 500 Exercises in Strict Counterpoint—written whilst he was studying the treatises of Fux and Albrechtsberger ; and Schubert—inspired

genius as he was—*would* have undertaken a course of Strict or Students' Counterpoint, had not death so abruptly terminated his all too short artistic career.

8. Being thus a scholastic means to an end, and nothing more, Students' Counterpoint manifestly represents the *unprogressive* side of the art. That is to say, its rules have remained practically the same, with but slight internal alteration, for something like the last four centuries.

This can be seen by a comparison of the theoretical writings of Zarlino, Zacchoni, Morley, Fux, Albrechtsberger, Marpurg, Cherubini, Ouseley, Macfarren, Rockstro, Bridge, Prout, Garrett, Higgs, and others. Students' Counterpoint must be taught now, and in the future, very much as it was taught say to Beethoven, if its teaching is to be productive of the same benefits which are so frankly acknowledged by all great musicians who have ever studied it.

9. Hence, the reader must be warned against expecting anything *new* in the following pages. An earnest endeavour will be made to set forth the old rules in a clear and concise manner, in order to assist the student's memory during his preparation for those necessary Academical Examinations which ought properly to be regarded as the legitimate entrances to wider fields of artistic thought and effort—entrances which are open only to those who have patiently and consistently followed the narrow ways leading thereto. These reliable though unlovely pathways are rich in historic footprints; for the musicians who have not disdained to walk therein now occupy the highest seats in the Temple of Fame.



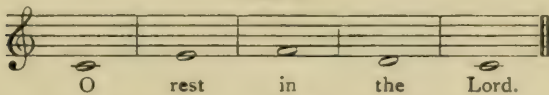
## CHAPTER I.

## COUNTERPOINT IN TWO PARTS.

10. **Two-part Counterpoint** consists of the given Canto Fermo, with but one other part added either above or below it.

11. The **Canto Fermo (C.F.)** is a short diatonic melody, written in notes of equal length, usually semibreves. It is generally confined to the limits of *one* key, and begins with either the Tonic or the Dominant—generally with the former. It should invariably end with the Supertonic and the Tonic for its last two notes, as in Fig. 1:—

Fig. 1.



Students' Counterpoint is at the present time almost exclusively confined within the limits of *Modern Tonality*, i.e., it is written in the ordinary major and minor *keys* of everyday use. Formerly, the exercises were largely based upon *Canti Fermi* in one or other of the Ecclesiastical *Modes*.

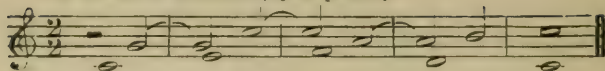
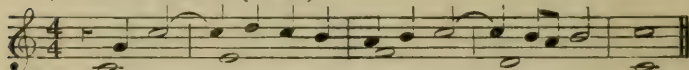
12. The **Five Species or Orders** are five different ways, methods, or styles of writing a Counterpoint above or below the C.F.:—

Fig. 2.

(a) **FIRST SPECIES.**

(b) **SECOND SPECIES (with two notes).**

(c) **THIRD SPECIES (with four notes).**

(d) **FOURTH SPECIES** (Syncopation).(e) **FIFTH SPECIES** (Florid).

13. The **First Species** is composed of notes equal in length to those of the **C.F.** and is therefore sometimes said to be in the "Note against note" style. See Fig. 2 (a).

14. The **Second Species** has two—sometimes three—notes written against each note of the **C.F.** (except the first and last). See Fig. 2 (b).

15. The **Third Species** has four—sometimes six, and even eight—notes written against each note of the **C.F.** (except the first and last). See Fig. 2 (c).

16. In the **Fourth Species** every semibreve of the **C.F.** (except the last) is accompanied by a syncopated minim, which is struck on the second beat, and tied to another minim on the first beat of the next bar. See Fig. 2 (d).

17. The **Fifth Species** is written in notes of various lengths—being, as Mr. Rockstro describes it, "a kind of judicious mixture or interchange of the four preceding species, varied by certain modifications, which have gained for this kind of writing the name of **Florid Counterpoint**." See Fig. 2 (e).

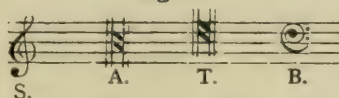
A not too fanciful comparison is sometimes made between the Five Species of Counterpoint, and the Five Styles or Periods of British Ecclesiastical Architecture. Thus, the unadorned slowly-moving note-against-note progressions of the First Species may suggest the heavy simple grandeur of the Norman style, with its plain ponderous pillars and massive piles of masonry. The smoothly-flowing Second Species, in which the semibreves of the First Species are *halved*, and the melodic outline is relieved and varied by the use of passing notes, &c., may recall to some minds the melting away of the Norman style as it merged into the "Early English" under the influence of shafted columns, foliated capitals, and graceful mouldings; and, to press the



analogy still farther, we may remember that the origin of the pointed arch is said to have been suggested by the interlacing and *halving* of two round-headed Norman arches as they cut each other in the centre. The exuberant rush of melody, with its four, six, or even eight notes in the Third Species, may find its architectural counterpart in that richness of detail which characterizes the beautiful tracery of the Decorated period; while the uncompromising severity of the constant syncopation of the Fourth Species may recall to mind the architectural return to formal stiffness, as shown in the comparative rigidity of the Perpendicular style. The heterogeneity of note duration which so distinctly marks the Fifth Species, has its architectural equivalent in the mingling of styles introduced by the Renaissance.

**18. Voices.** The Student should write for any two of the following Voices:—Soprano, Alto, Tenor, or Bass (S.A.T.B.). Each voice should be written for on a separate staff with its own proper Clef:—

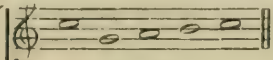
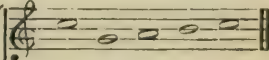
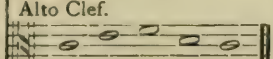
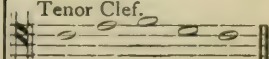
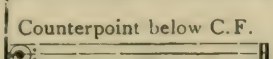
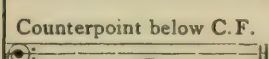
Fig. 3.



For two-part work, *any* two voices may be chosen: SS, SA, ST, SB, AA, AT, AB, TT, TB or BB. When the last two groups are selected, care should be taken not to write the parts too closely together, nor too low in pitch.

**19. A convenient way of working Exercises**—and one which saves unnecessary copying out of the given part—is to place the **C.F.** in the Alto or Tenor Clef, on the middle staff of three, reserving the first staff for the Counterpoint *above*, and the third staff for the Counterpoint *below*.

Fig. 4.

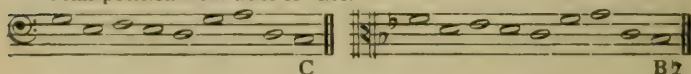
	Counterpoint above C. F. or	Counterpoint above C. F.
EXER- CISE 1.		
C. F.		
EXER- CISE 2.		

Exercise 1 is in fact a two-part harmonization of the **C.F.** as a given Unfigured *Bass* : Exercise 2 is a two-part harmonization of the **C.F.** as a given *melody*.

20. **Transposition of C.F.** A **C.F.** can always be transposed from one clef to another by the following method :—Keep the notes on the same lines and spaces as in the original copy, and after altering the clef to the one required, add the key signature belonging to the last note of the **C.F.** according to the name given it by the new clef. See Fig. 5 :—

Fig. 5.

Transposition from Bass to Alto.



21. The **Melodic range** of the Counterpoint should as a rule be restricted to the limits of the staff upon which it is written ; or, at any rate, it should not go beyond the notes upon the first leger lines above and below that staff, according to its proper clef.

22. **Melodic Movement.** The notes of a Contrapuntal Melody may proceed in one of two ways ; by (1) *Conjunct*, or (2) *Disjunct* Movement. In (1) they move scalewise, by the *step of a second* each time, according to the order of tones and semitones in the prevailing diatonic scale, major or minor ; in (2) they move by *skips*, or intervals wider than a second. Skips of a diminished 4th or 5th, and that of a major 6th, are to be *very rarely* made use of. All augmented intervals and all kinds of 7ths are *forbidden*, as are also all intervals wider than an 8ve, and all chromatic steps or skips.

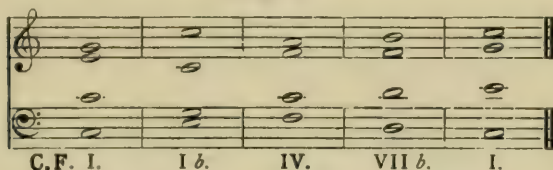
Even skips of a *minor* 6th are undesirable when the Counterpoint proceeds in crotchets, or in quickly moving notes ; although the skip of an 8ve may be freely written, because it is *easy to sing*. The intervals named above are only forbidden because of the greater demands they make

upon the mental and vocal agility of the singer. Students Counterpoint in this and many other respects, is a severe school for training a musician how to produce the best and smoothest vocal effects with the least expenditure of effort on the part of the *performer*. An experienced *composer* knows how to use the extreme intervals with success, a student does not possess this experience.

**23. Motion of Parts.** A Counterpoint may proceed by Similar, Contrary, or Oblique motion against the **C.F.** That is, the two parts may proceed (1) in the *same* direction (see Fig. 2 (a), bars 1 and 2); (2) in the *opposite* direction (see Fig. 2 (a), bars 2-5); or (3), one part may remain whilst the other moves (see Fig. 2 (b) to (e)).

**24. Implied Chords.** Although in all the five Species of two-part Counterpoint, only two notes can be sounded together at a time, yet these mere intervals are to be regarded as *incomplete Chords*, capable of being filled up by intermediate notes, if a greater number of parts were at the writer's disposal.

Fig. 6.



Compare Fig. 6 with Fig. 2 (a).

**25. Chord Indications.** The best way of indicating the Chords used in a Counterpoint Exercise, is the system of Roman numerals adopted by Prof. E. Prout in his Treatise on Counterpoint: I = Tonic triad; I b = First Inversion of Tonic triad; II = Supertonic triad; II b = First Inversion of Supertonic triad; and so on.

**26. Available Chords.** Only triads and their first inversions ( $\frac{5}{3}$  and 6) are used in Students' Counterpoint, however many the number of parts

engaged. *Second Inversions* ( $\frac{6}{4}$  chords) are strictly forbidden in all the Five Species.

27. In Exercises written in a **Major Key** any triad and its first inversion may be used, with the *single exception* of the *uninverted* Dissonant triad of the Leading Note (VII). This triad can, however, be used in its *first inversion* (VII *b*).

28. In a **Minor Key** the following chords are *strictly forbidden*:—II, but *not* II *b*; both III and III *b*; VII, but *not* VII *b*. All other triads and first inversions belonging to the Minor Key may be used.

29 The following seventeen **Successions of Chords** are generally considered to be *bad* in effect, and should therefore be avoided:—

Fig. 7.

I to III; II to I; II to III; II to IV; II *b* to I; II *b* to III; III to II; III to IV; III to IV *b*; III to V; III *b* to II; IV to III; IV to VI; IV *b* to III; VI to I; VI *b* to V; VII *b* to III.

The student is advised to transcribe these bad successions of chords into the musical notation of several keys. He will find this table extremely useful for reference. It should be observed, that most of the above faulty progressions arise, (1) from the upward radical skip of a 3rd (I to III; II to IV, and so on); and (2) from the awkward use of the Mediant Chord (III) in the *Major* key. Of course (by § 28) II, III, and III *b*, can never be used in the *Minor* key.

30. **Modulation** is only allowed for a very few bars at a time, when, as Mr. Rockstro puts it, “the conformation of the **C.F.** either encourages or demands it.” The new key, major or minor, should not have more than one sharp or one flat in addition to those belonging to the original key-signature.

Thus, from the key of D major, modulation is only allowed to the Attendant or Related Keys, *viz.*, A major, G major, B minor, F# minor, and E minor.



## CHAPTER II.

THE FIRST SPECIES OF COUNTERPOINT IN  
TWO PARTS.

31. It is necessary that the First Species, being the foundation of all the four other species, should be most thoroughly mastered by the Student. Otherwise no real progress will ever be made by him. The following **Rules** must be carefully observed :—

I.—Only **one note** is written against each note of the **C.F.**

II.—The following seven are the only **Harmonic Intervals** available :—

*Perfect Concords* (1) Unison, (2) Octave, (3) Perfect 5th, (*not* the Perfect 4th). *Imperfect Concords* (4) Major 3rd, (5) Minor 3rd, (6) Major 6th, (7) Minor 6th.

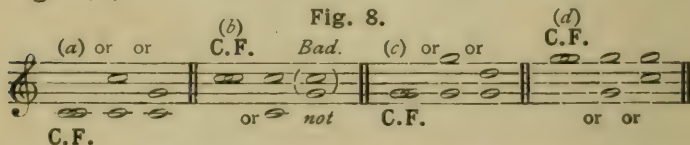
Of these Intervals the Unison, Octave, and 5th imply the use of an uninverted triad ; the 3rd may be used as a portion of either a triad or a first inversion ( $\frac{5}{3}$  or  $\frac{6}{3}$ ) ; the 6th can only imply the use of a first inversion. The 8ve or unison of the Leading Note of the Scale must *never* be written in this species.

All the above intervals can only be used *diatonically*, within the Key of the Exercise. For example, in the key of C major it would be impossible to write a major third over the supertonic, or a minor third over the Dominant ; because both of these notes would require an accidental, F# in the one case, Bb in the other. The *single accidental* used in the First Species of Counterpoint is the # or b required for the *Leading Note of the Minor Key*.

III.—*In the first bar* of an Exercise, if the **C.F.** has the Key Note or Tonic, the Counterpoint *above*

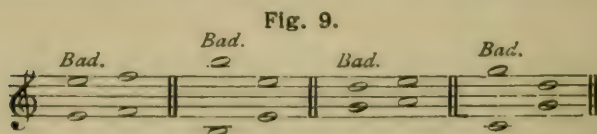
should begin with either the given note doubled (the Unison or 8ve) or with the 5th of the Tonic. See Fig. 8 (a). *Below* the C.F. the Tonic is the only possible first note, because its 5th would here imply a Second Inversion. See Fig. 8 (b).

If the Dominant is the first note of the C.F. the Counterpoint *above* should begin with either the Dominant or its fifth, see Fig. 8 (c), and the Counterpoint *below* should have either the Dominant or the Tonic as its first note, see Fig. 8 (d).

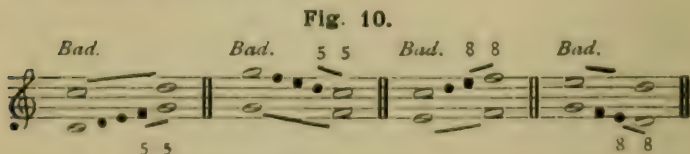


IV.—The **Unison** is not allowed except in the first and last bars.

V.—**Consecutive 8ves and 5ths** are strictly prohibited, both in Similar and Contrary Motion.



VI.—No Perfect Concord may be approached in Similar Motion. This rule prevents the introduction of **Hidden 8ves and 5ths**.



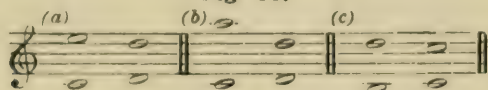
VII.—**Imperfect Concords** should be chiefly used.

A Counterpoint consisting of alternate 3rds and 6ths in contrary motion has a good effect. Except in the first and

last bars the **Perfect Concords** should be *sparingly employed*.

Albrechtsberger (Vol. I, pp. 107-8) and other old writers prohibited the use of an 8ve after an interval wider than itself. See Fig. 11 (a) (b).

Fig. 11.

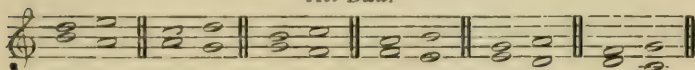


Italian writers called this progression the *Ottava battuta*, in Germany it was termed *Streich-Octav*. But it was necessarily allowed in a Final Cadence as in Fig. 11 (c). Modern writers do not object to this use of the 8ve.

VIII.—It is undesirable that a 3rd should be followed by a 5th in Contrary Motion, when both parts move conjunctly.

Fig. 12.

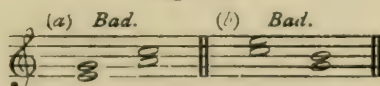
All Bad.



IX.—If **Similar Motion** be employed, not more than three 3rds or three 6ths should be used consecutively. In a short exercise this number can be advantageously reduced to *two*. **Contrary** motion is always preferable to Similar motion. **Oblique** motion must very rarely be employed, and seldom, if ever, in the bass; in other words, the student should avoid repeating a note of the Counterpoint in the same pitch.

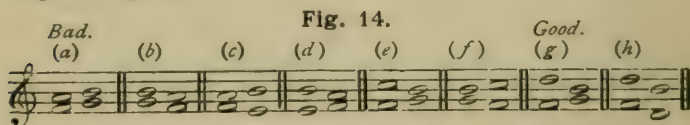
X.—It is desirable that the two parts should never **overlap**, *i.e.*, the Bass should not proceed to a higher note than that sung in the Treble in the previous chord, and *vice versa*. Fig. 13 (a) (b).:—

Fig. 13.



It is still less desirable that the parts should *cross*.

**XI.—False Relation of the Tritone.** This occurs when *both* parts are proceeding *conjunctly*, and the subdominant is heard as the lower note of one interval, and the leading note as the higher note of the next interval, *or vice versa*, see Fig. 14 (*a* to *f*). The bad effect of the False Relation is removed, when one or both of the notes in the former interval can be made to move *disjunctly*, see Fig. 14 (*g, h*).



This Rule applies *only* to *Two Part Counterpoint*. From Fig. 14 (*a, b*), it is evident that two major 3rds cannot be heard in succession in a major key.

**XII.**—The following are the only **Melodie Intervals** available :—

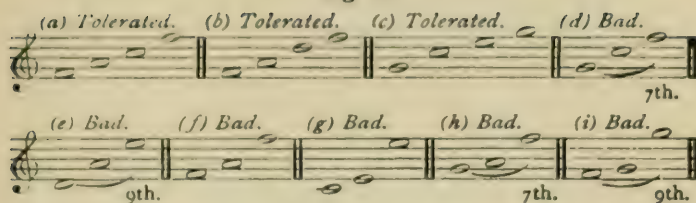
*By Conjunct Movement*, Major and Minor 2nd, (according to the Scale).

*By Disjunct Movement*, Major and Minor 3rd, Perfect 4th and 5th, Minor 6th and Perfect Octave (all according to the key). The Major 6th and the *Diminished* (not Augmented) 4th and 5th are less frequently used than the foregoing intervals. *The Leading Note must never be allowed to leap an 8ve.*

**XIII.**—Not more than **two leaps** should be taken in the same direction, unless three leaps so taken shall form the arpeggio of a chord not wider than an octave. See Fig. 15 (*a, b, c*). Even two leaps may not be taken in the same direction if both be 4ths or 5ths, or if one of them be a 6th or an 8th. See Fig. 15 (*d, e, f, g*). And further, the leap of either a 6th or an 8ve must not be approached (or quitted) by even a *step* taken in the same direction as the leap. See Fig. 15 (*h, i*). *After the leap of a diminished interval, the melody should return to a note between the two notes of the interval.*



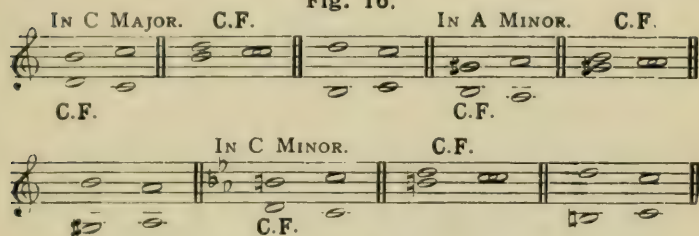
Fig 15.



Out of this rule grows the deduction often found in Counterpoint treatises, viz., that the interval of a 7th or 9th may not be written in a melody with only one note between the leap. See Fig. 15 (*d, h, e, i*). The 7th may be allowed when the middle note is an 8ve to the third note of the group.

**XIV.—The Cadence.** All Exercises in this species must end in the same way, *i.e.*, the Counterpoint (whether above or below the **C.F.**) must always have the leading note followed by the tonic for its last two notes. In the Minor Key, the leading note will require an Accidental # or ♭. See Fig. 16.

Fig. 16.



**XV.—A Cadence or Ending must not occur in the middle of an Exercise.**

32. The following are five additional Rules to be observed when writing in the **Minor Key** :—

**XVI.—**The notes forming the Counterpoint should as a general rule be selected from the **Harmonic Minor Scale** of the Key.

The *major* 6th of the *Melodic* form of the Minor scale is better avoided in this species. And unless a modulation is effected to the Relative Major key, the *minor* 7th should only be used in the Bass when that part has the first three

notes of the upper descending tetrachord of the melodic minor scale for its melody. In other words, the chord  $Vb$  may be thus used with the *minor* 3rd of its Root in the *Bass*. See Fig. 17, bar 2.

KEY A MINOR.  
C.F.

Fig. 17.

1 2 3 4 5 6 7 8

I.  $Vb.$   $IVb.$  I. VI. V.  $IIb.$   $Ib.$

with Mnr. 3rd of its  
Root in the Bass.

KEY C MAJOR.

KEY A MINOR.

9 10 11 12 13 14 15 16

$IVb.$   $Ib.$   $Vb.$   $VIIb.$  I. I.  $Vb.$  I.

XVII. — The **Augmented 2nd** between the 6th and 7th degrees of the *Harmonic* Minor Scale must never be allowed to appear as a *Melodic* interval.

XVIII.—Two **major 3rds** may be used in succession in the Minor Key, over the submediant and dominant in the Bass, Fig. 17, bars 5, 6.

XIX.—When the dominant is in the Bass, it should *not* be accompanied by a 6th, but by a major 3rd, or a perfect 5th, or an 8ve, Fig. 17, bar 6.

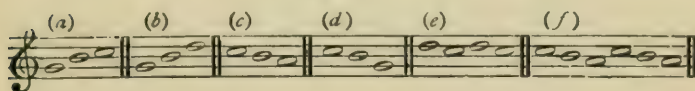
The reason is that the Dominant of a minor key can only be properly used in the Bass as the root of a triad. A first inversion  $IIIb$  is impossible over this note. See Chapter I, § 28.

XX. --- When writing a Counterpoint *below*, regard any minor 7th of the Scale which may be met with in the C.F. as the Dominant note of the Relative Major Key, and make the necessary Modulation. See Fig. 17, bars 11, 12, 13.

The great majority of the preceding rules must be observed during the composition of Exercises in the 2nd, 3rd, 4th, and 5th Species of Counterpoint in Two parts, and in addition to these, the following rules may be found helpful to the student :—

XXI. In both Major and Minor Keys, whenever the **leading note** is approached *from below*, it ought to **rise** as it proceeds to the next note of the melody (see Fig. 17 A (*a, b*); but when the melody proceeds from the Tonic in a *downward* direction, the leading note may follow the course of the descending scale. See Fig. 17 A (*c, d*).

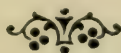
Fig 17 A.



XXII. Avoid **melodic tautology**. See Fig. 17 A (*e, f*).

NOTE.—Occasionally in Strict Counterpoint Examination papers **Canti Fermi** which end with the *Leading-note* and Tonic (instead of the Supertonic and Tonic, see p. 5, § 11) are to be met with. See Professor Prout's *Additional Exercises to Counterpoint*, p. 1, Nos. III and VI; p. 2, IX, X and XVI; p. 3, XXIV and IV. The only difficulty likely to arise in such a case, is the treatment of the Cadence. On p. 84 will be found a number of Cadences in the various Species suitable for Irregular Canti Fermi of this kind.

N. B.—Rule XIII applies with equal force to all Species in which the moving notes are of *equal length*.

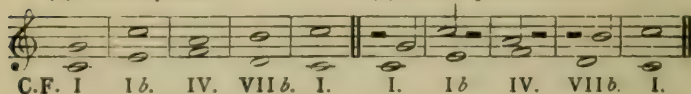
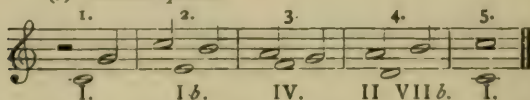


## CHAPTER III.

THE SECOND SPECIES OF COUNTERPOINT IN  
TWO PARTS.

33. The Second Species is a melodic variation or development of the First. Each semibreve of the Counterpoint (except the last) is in the Second Species reduced to half its length—*cf.* Fig. 18 (*a*) and (*b*)—and another half-note or minim is written in the empty space thus left at the end of the bar. See Fig. 18 (*c*).

Fig. 18.

(*a*) *First Species.*(*b*) *First Species halved.*(*c*) *Second Species.*

The object of the Second Species is to teach the writing of two notes against one chord, rather than the writing of two chords against one note.

34. The following Rules must be carefully observed :—

I.—The Counterpoint generally begins upon the second beat of the first bar, having its first note preceded by a rest (see Fig. 18, *c*) and this **first note** must be a **Perfect Concord**, exactly as prescribed in Chapter II, Rule III.

Prof. Prout remarks, that “more attention is called to the character of the Counterpoint by its commencing *after* the C.F.”

II.—In **every following bar** (except the last) the first note must be one of the seven **Concords**



named in Chapter II, Rule II. But (as in Chapter II, Rule VII) an **Imperfect Concord** is preferred.

III.—The **second note** of a bar may be either :

(a) Another note belonging to the same Harmony ( $\frac{5}{3}$  or  $\frac{6}{3}$ ) ; or, *what is far preferable*, (b) a Passing Note.

IV.—If **another Harmony Note** be used for the second beat, and there should happen to be a choice of notes for this purpose, that one should be written which is nearest in pitch to the first note in the next bar. The Leading Note must not leap an 8ve.

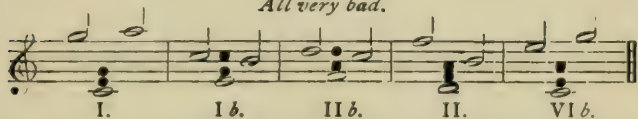
*N.B.*—Below the **C.F.** the 5th of the Root must never be written as the second note of a bar. It implies the use of a second inversion, or  $\frac{6}{4}$  chord.

V.—If a **Passing Note** be used for the second beat, it must be approached and quitted *conjunctly* ; i.e., it may either (a) return to the note whence it came (see the note G in Fig. 18 c, bar 3) ; or pass onwards to the next note of the Scale (see the note B in Fig. 18 c, bar 2).

VI.—A Passing Note, *dissonant* as it always is against one or more notes of a *complete* chord, is nevertheless sometimes consonant with the particular note of the *incomplete* chord which is set in the **C.F.** Such a passing note must—like any other—be approached and quitted *conjunctly*.

**Fig. 19.**

*All very bad.*



In Fig. 19 the second minim in each bar, although consonant with the note set in the **C.F.** is *dissonant* against the indicated harmony filled up by the small black notes. Every one of these passing notes is either approached or quitted *incorrectly*.

## VII.—Consecutives :—

(a) 8ves or 5ths must *not* be written as the first notes of two or more successive bars. See Fig. 20, bars 1 to 6.

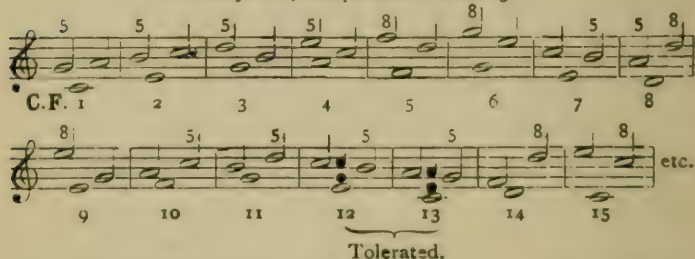
(b) 8ves or 5ths must *not* occur between the second note of one bar, and the first note of the next bar. See Fig. 20, bars 7, 8, 9.

(c) 8ves or 5ths (*both* being harmony notes) may not occur between the *second* notes of two or more successive bars. See Fig. 20, bars 10, 11, and 14, 15.

(d) 5ths *may be tolerated* between the *second* notes of two successive bars, when one (or both) of these second notes is a *passing note*. See Fig. 20, bars 12, 13 :—

Fig 20.

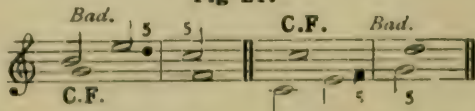
*All very bad, except bars 12 and 13.*



## VIII.—Hidden 8ves and 5ths are *strictly forbidden*.

They are apt to make their appearance between the second note of one bar, and the first note of the next bar. See Fig. 21 :—

Fig 21.



IX.—Except in the first and last bars, the **Unison** is not allowed as a *first* note ; but in cases of exceptional difficulty it may be used as a *second* note, for want of a better.

X.—**Bad Disjunct Movement.** Avoid three or more leaps in the same direction. See Fig. 22 (a), (b). The leap of an 8ve is to be preferred to the leap of even a *Minor* 6th, Fig. 22 (c), (d):—

**Fig 22.**

(a) *Bad.* (b) *Bad.* (c) *Undesirable.* (d) *Good.*

Arpeggio of Common Chord.      Arpeggio of Chord of the 7th.

(e) (e) (f) (f)

XI.—No note of the Counterpoint may be **repeated**. Nor should any melodic figure consisting of two or more notes be repeated. See Fig. 22 (e, e, f, f).

XII.—No **crossing** or **overlapping** of parts should be attempted.

XIII.—**Cadences.**—The last note of the Counterpoint must be equal in length with the last note of the **C.F.** The last note but one must always be the Leading Note of the Key. Hence the following are the only Cadences available for the Second Species in Two Parts:—

**Fig 23.**

(a) C major. (b) (c) (d) (e)

II. VII *b.* I.      V. — I.      V. — I.      I. V. — I.

(f) A minor. (g) (h) (i) (j)

II. VII *b.* I.      V. — I.      V. — I.      I. V. — I.

with  
Perfect 5th

The student will observe that in Cadences (a) and (f) (Fig. 23) two chords in a bar are permitted.

XIV.—**Two Chords in a bar** may be sometimes written *below* the C.F. when it is impossible to write either a passing note or a harmony note between the first notes of two successive bars, as in Fig. 24 (a, b). But it is necessary for the good effect of such a passage (1) that the two first notes should be *conjunct* (see Fig. 24, d), and (2) that the skip should be made *downwards* rather than upwards, (*cf.* (c) and (d) in Fig. 24).

Fig 24.

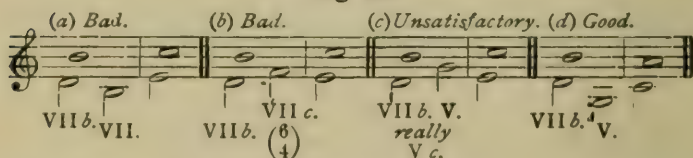


Fig. 24 (a), Here, if the bass *descends* a third, a forbidden uninverted dissonant triad is the result, and the Leading Note is doubled.

Fig. 24 (b), Here, if the bass *ascends* a third, a forbidden second inversion appears. See Rule IV of this chapter.

Fig. 24 (c), Here, instead of the effect of two chords in the bar, we get the mental impression of a Second Inversion of the Dominant Chord V c.

Fig. 24 (d), Here a good result is obtained by making the bass *descend* a 5th.

XV.—**In the Minor Key** (a) the Major 6th of the scale may only be used as a first note in the last bar but one (*Cadence* : see Fig. 23, f).

(b) The Minor 7th should not be heard anywhere as a *Harmony* note, unless for the purpose of making a modulation to the Relative Major, of which key it is to be regarded and treated as the Dominant Note. See Fig. 25 (a) \*.

(c) Both Major 6th and Minor 7th of the Scale may be freely used as *Passing* notes. See Fig 25 (b) \*, (c) \*.



(d) Great care must be taken to avoid the melodic use of the interval of the Augmented 2nd between the 6th and 7th degrees of the Harmonic Minor Scale. See Fig. 25 (d).

Fig. 25.

(a) *A minor to C major.* (b) *Good.*

I of A minor  
quitted as VI of C.

(c) *Good.* (d) *Bad.*

I b. V. I. I b. VII b. V b.

I b. IV. V. VI b. V. I b.

35. **Modus Operandi.** Before writing the *second* note in any bar, the first note of the *next* bar should be chosen. Then, if the first notes in the two successive bars under consideration are the same in pitch, or lie a 3rd apart, a passing note should be used to connect the two. But if the first notes lie a 2nd, 4th, or some wider interval apart, harmony notes should be used according to the directions given in Rules IV–XI and XIV of this Chapter.

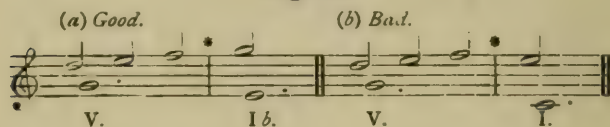
36. **Second Species in Triple Time.** Here the **C.F.** consists of dotted notes, against each of which three notes have to be written in the Counterpoint, except in the first and last bars. The first bar should begin with a minim rest, followed by a perfect concord. The last bar should end with a dotted note equal in length to that of the **C.F.**

37. The following are some **Additional Rules** for this variety of the Second Species :—

**XVI.—Two passing notes** proceeding upwards or downwards conjunctly from the concord

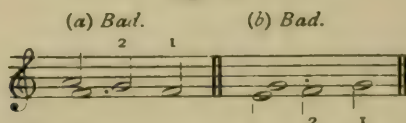
on the first beat, may be written as the second and third notes of the bar, *provided* the third note passes onwards in the *same* direction to the harmony note on the first beat of the next bar, as at Fig. 25 (a). The third note may not return in the *opposite* direction, as at Fig. 26 (b) :—

Fig. 26.



XVII.—A 2nd must not proceed to a unison by oblique motion as at Fig. 27 (a), (b) :—

Fig. 27



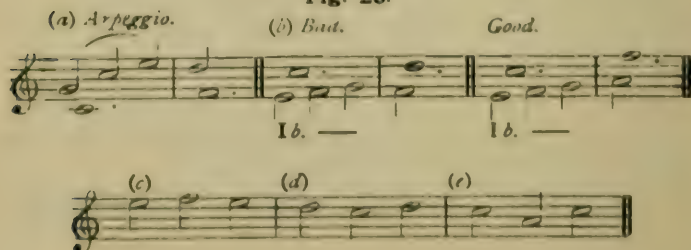
### XVIII.—Avoid :—

(a) Arpeggio groups. Fig. 28 (a).

(b) Having the fifth of the root as the last or the highest note in a bar *below* the C.F., unless it is properly treated as a second passing note. See Fig. 28 (b), and Rule XVI of this Chapter.

(c) An excessive use of the melodic patterns given in Fig. 28 (c, d, e) :—

Fig. 28.



**XIX.—The Cadence.** The following are the best forms of Cadence for Second Species in Triple Time :—

Fig. 29.

(a) *C major.* (b) (c) (d)

II. (VII *b.*) I. VII *b.* I. V. — I. V *b.* — I.

(e) *A minor.* (f) (g) (h)

II. VII *b.* VII *b.* I. V. — I. V *b.* — I.

with  
Perfect 5th.

**XX.** The **root of a Dissonant Triad** should not be used in the *Bass* as a *harmony note*. (See page 10, §§ 28 and 29). Being an **impossible harmony note**, it should be treated exactly as the 5th of the root in the bass (see page 26, Rule V), viz., as a **passing note**.

Rules XVI, XVII, XVIII and XX of this Chapter apply equally to the **Third Species** of Counterpoint described in the next Chapter (IV). Similarly, Rules V to XIV of Chapter IV **apply equally** to the **Second Species** with three notes in a bar, and should be studied before any exercises in Triple Time are written.

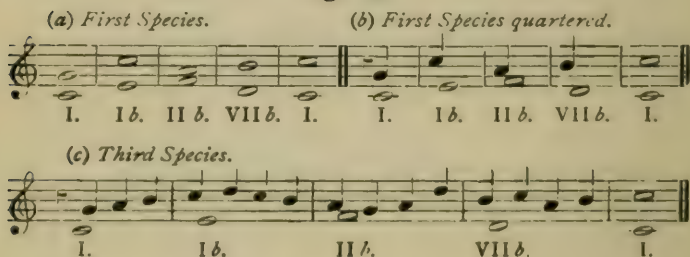


## CHAPTER IV.

THE THIRD SPECIES OF COUNTERPOINT IN  
TWO PARTS.

38. The Third Species is a further variation or development of the First. Each semibreve of the First Species (except the last) is here reduced to a quarter of its length (*cf.* Fig. 30, *a*, *b*), and three other quarter notes (or crotchets) are written in the empty space left in the bar (Fig. 30, *c*):—

Fig. 30.



The object of the Third Species is to extend the educational process described in the preceding chapter, by teaching the student how to write four, six, or even eight notes against *one chord*, instead of merely two, or three, as in the Second Species.

39. The following **Rules** must be carefully observed:—

I.—The **first bar** of the Counterpoint generally begins with a crotchet rest, followed by three crotchets. The first crotchet must be a *Perfect Concord*, exactly as prescribed in Chapter II, Rule III. (See p. 11.)



II.—In **every following bar** (except the last) the first crotchet must be one of the seven **Concords** named in Chapter II, Rule II. But (as in Chapter II, Rule VII) an *Imperfect Concord* is preferred.

III.—The **remaining three crotchets** in the bar must consist of a judicious mixture of harmony and passing notes.

Three actual *passing* notes in succession are impossible, and three *harmony* notes in succession form an **arpeggio group**, *which is strictly forbidden*.

IV.—Every bar must contain at least *one* passing note, which can be used with the best effect upon the third crotchet.

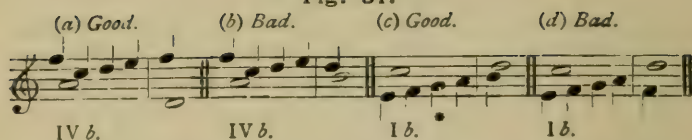
In cases where there is a possible choice between a harmony and a passing note, the latter is always to be preferred; for the Third Species being written in fairly *quick notes*, leaps should be avoided as much as possible, in order to secure a smoothly flowing melody. The leap of even a Minor 6th should be avoided, although that of an 8ve may be written with greater freedom.

V.—*Below* the **C.F.** the **fifth of the Root** of a chord must never be used as an “outside” note in a passage; *i.e.*, it must not appear in any bar as the highest or lowest note of the bass part.

For it must always be remembered that the fifth of the root is the bass note of the  $\frac{6}{4}$  chord, and as such, whenever it is in danger of becoming an outside note in the bass it should be treated like a dissonant passing note, and not as a harmony note. See Fig. 31 (c).\*

VI.—Whenever two passing notes are used in succession *above* the **C.F.**; or whenever two passing notes and the fifth of the root are used in succession *below* the **C.F.**; the melody must proceed onwards *in the same direction* until an allowable harmony note is reached. See Fig. 31 (a), (c). The melody must not return backwards. See Fig. 31 (b), (d):—

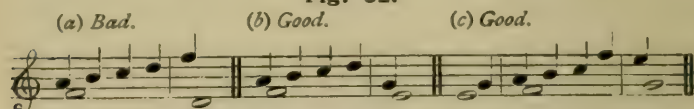
Fig. 31.



VII.—After a conjunct passage of melody—say of three or four notes—avoid a leap (even of a 3rd) in the *same* direction to an *accented* note. See Fig. 32 (a).

But after such a conjunct passage, a leap may be taken in the *contrary* direction to an accented note, (See Fig. 32 (b)), or a leap may be taken in any direction to an *unaccented* note. See Fig. 32 (c).

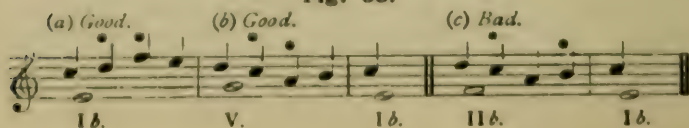
Fig. 32.



VIII.—**Changing Notes** may be *occasionally* used, especially in the Cadence; see Fig. 37 (c), (f), (h), (k): or in *similar places* in the Counterpoint where the fourth crotchet in a bar rises or falls *one degree* to the first note of the following bar. *They should generally be avoided elsewhere.*

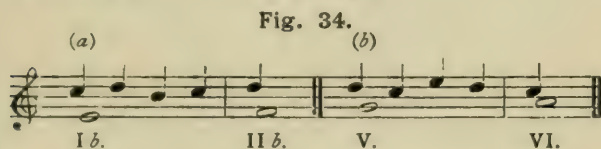
**Changing Notes** may be defined as two *passing notes* used with the leap of a 3rd between them, but with the second of the two proceeding to the harmony note situated in the midst of the leap. In other words, a passing note on the second crotchet of the bar is permitted (instead of passing at once to the usual concord) to leap a 3rd, and then to proceed to the concord. See Fig. 33 (a), (b). But it is essential to the successful use of this license that *both* of the notes forming the leap of the 3rd should be passing notes—*discords* to the prevailing harmony of the bar. Neither of the two must be a harmony note.

Fig. 33.

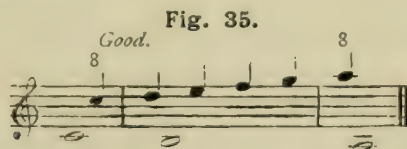


Thus, at Fig. 33 (*c*) the progression of the second crotchet (C) is irregular, because as a passing note it proceeds *by leap* to the next harmony note (A). Nor can this second crotchet (C) be said to be properly resolved upon the fourth crotchet (B) for that is also a passing note which incorrectly *returns* to C instead of proceeding in the same downward direction taken by the first two crotchets D, C, according to Rule VI in this Chapter. Fux calls a changing note *Nota Cambiata*; German writers call it *Wechsel Note*. Cherubini forbids the use of changing notes; but Albrechtsberger allows them freely. They are better considered as belonging rather to Composers' than to Students' Counterpoint. Many beautiful examples of their use are to be found in the works of Palestrina, Orlando di Lasso, Byrde, Tallis, Gibbons and others.

IX.—When using changing notes, if the fourth crotchet in the bar *ascends* to the first note of the next bar, make the changing notes *fall* a 3rd (see Fig. 34 (*a*); if the fourth crotchet *descends*, make them *rise* a 3rd. See Fig. 34 (*b*):—



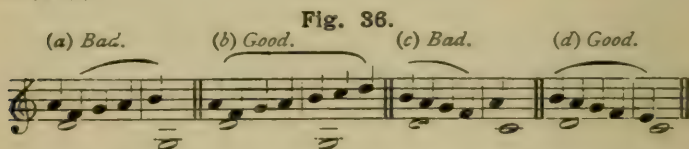
X.—**Consecutives.**—There should be at least *four* crotchets between any two 8ves as in Fig. 35, or between any two perfect 5ths, *both* of which are harmony-notes:—



Hence it is bad to have Consecutive 8ves or 5ths, *both being harmony notes*, between (*a*) the 1st, 2nd, 3rd, or 4th crotchets in two successive bars, or (*b*) between the 3rd crotchet of one bar and the 1st of the next bar, or (*c*) between the 4th crotchet of one bar and the 1st of the next bar. This rule does not apply to cases in which either, or both, of the 5ths are *passing notes*, except in case (*c*), just mentioned.

XI.—**The Unison** is not allowed as a *first* note (except in the first and last bars) but it may be *tolerated* upon the second or third crotchets of any intermediate bar.

XII.—The notes which form the interval of the **Tritone** should not be allowed to occur at the *two extremities* of any melodic passage. See Fig. 36 (a), (c):—

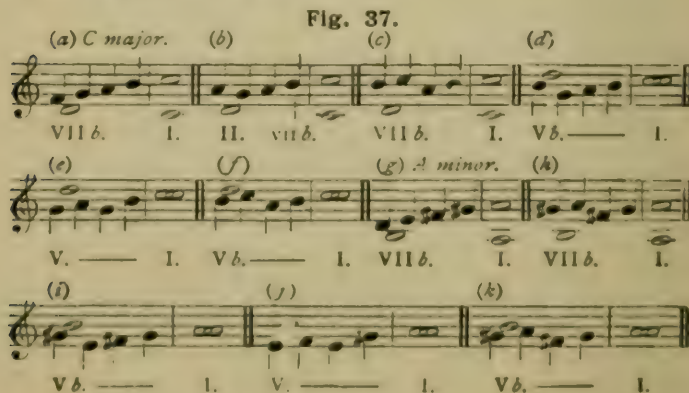


This fault can be easily avoided by carrying on the passage even one note farther in the same direction; as at Fig. 36 (b) (d).

XIII.—No note of the Counterpoint may be *repeated*.

XIV.—**Crossing and Overlapping** of parts are better avoided.

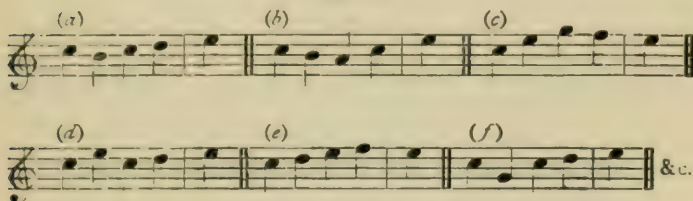
XV.—**The Cadence.** The last note of the Counterpoint must be equal in length with the last note of the C.F. The last note but one must always be the Leading Note of the Key. The following are the Cadences available for the Third Species in Two Parts:—





**40. Modus Operandi.** The first crotchet of the *next* bar should be determined upon before filling in the three concluding notes of the bar actually in hand. See Fig. 30 (*b*). If the interval between the two initial crotchets be a 5th apart, the intervening notes may be filled in scalewise (as in Fig. 37 (*a*)). Fig. 38 will show how the interval of a 3rd can be conveniently filled up:—

Fig. 38.



Mr. Higgs remarks that the tests of excellence in the third species should be (1) clear harmonic progression, (2) consistent but varied figures of melody—not mere purposeless wandering up and down a scale; (3) avoidance of (*a*) repetition of melodic figures, (*b*) bad use of changing notes, (*c*) undue prominence given to the tritone.

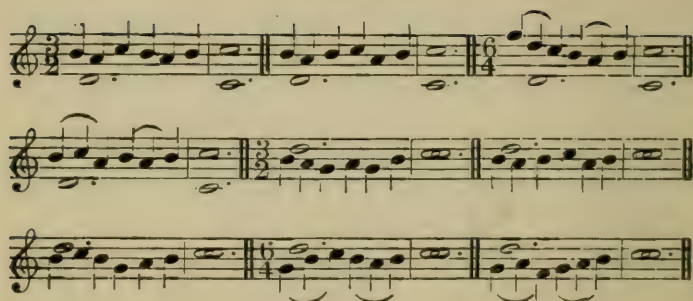
**41. Third Species with Six Notes in a Bar** may be written in either Simple Triple, or Compound Duple Time ( $\frac{3}{2}$  or  $\frac{6}{4}$ ). If the former, the six notes will be grouped in *couplets*, if the latter, in *triplets*. The Counterpoint may cross the **C.F.** upon an unaccented note; but it ought to regain its normal position before the bar is finished.

Fig. 39.



**42.** The following Cadences are available in both Major and Minor Keys for the Third Species in Triple or Compound Duple Times.

Fig. 40.



43. There are no additional rules to be laid down for the student who desires to write exercises in the Third Species with **Eight notes in a bar.** The following example will show him how to proceed:—

Fig. 41.

3rd Species *above.*

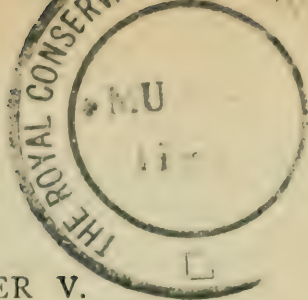
C. F.

3rd Species *below.*

I. b.      II b.      VII b.      I.

II b.      VII b.      I

It is possible to write Counterpoint of the Third Species in Compound Triple Time,  $\frac{3}{2}$ , with *nine* crotchets in the bar, but no additional rules are required for this



## CHAPTER V.

THE FOURTH SPECIES OF COUNTERPOINT IN  
TWO PARTS.

44. The Fourth Species may be described as a variation or development of the First—by a process entirely different from that by which the Second and Third Species have been shown in Chapters III and IV, to have been evolved.

Here, instead of **learning** how to **write** two or more notes against each one of the **C.F.**, the Student is trained by the Fourth Species to write only *one* note. But this single note although equal in length to the **C.F.** semibreve against which it is written, is not allowed to be sounded simultaneously *with* it (as in the First Species), but *after* it; so that Fourth Species Counterpoint has the effect of *lagging behind* the **C.F.**

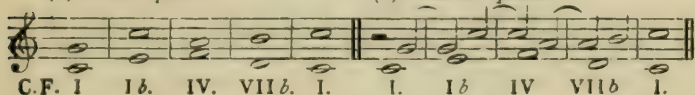
Every note of Fourth Species Counterpoint is intended to be divided into two halves by the bar line; the first half being sounded against the second half of the **C.F.** semibreve, and *held* whilst that semibreve passes on to the next.

A note which is so divided or *cut* by the bar line is said to be **syncopated**. The *first* half of every syncopated note **must** be concordant with the semibreve against which it is *struck*. The second half of every syncopated note may be either concordant or dissonant with the **C.F.** semibreve against which it is *held*. If dissonant, it must be properly *resolved*.

Fig. 42.

(a) First Species.

(b) Fourth Species.



The object of the Fourth Species is to teach the Student how to introduce and treat properly Syncopated Concords, and Suspended Discords. At first sight the Fourth Species bears an accidental resemblance to the Second, because it *appears* to have two minims in every bar except the first and last. But over and above the obvious *dissimilarity* occasioned by the incessant use of the **bind** or **tie**, there are two very important points of difference to be observed: (1) in the Fourth Species every *second* minim (instead of the first) in a bar must be a *Concord*; and (2) every *Discord* must occur as the *first* minim in a bar (instead of the second).

45. The following rules must be carefully observed:—

I. The **first bar** of the Counterpoint should begin with a minim rest, followed by a minim which (1) must form a Perfect Concord with the **C.F.** (exactly as prescribed in Chapter II, Rule III, See p. 11), and (2) must be tied to the first minim of the next bar.

Mr. Higgs observes that it is sometimes difficult to start with a suspension or syncopation in the bass, especially when the **C.F.** leaps from tonic to subdominant, or submediant at the outset. When this is the case, the usual rest may be dispensed with; and the first bar may contain two minims, the second of which (an *imperfect concord*), must be tied into the next bar.

II. In **every following bar** (except the last), where the *first* minim is a discord of suspension, the *second* minim must be regarded as *representing the harmony of the bar*. It must therefore be one of the seven concords named in Chapter II, Rule II, (see p. 11), and must be tied to the first minim in the next bar, which may be either (1) a Suspended Discord, or (2) a Syncopated Concord. *The former is preferred.*

III. A **Syncopated Concord** as the *first* minim represents the harmony of the bar, and is free to move by leap to another note belonging to the same chord for the *second* minim.

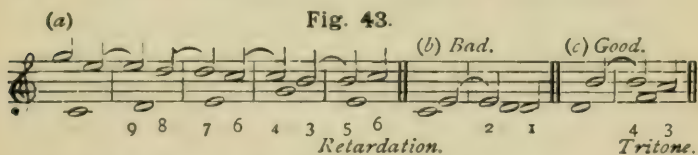


In a case of extreme difficulty, rather than the syncopation should be broken, *the Leading Note may be doubled* as the first minim in a bar, but only as a *Syncopated Concord*.

**IV A Suspended Discord** as the first minim in a bar must be *prepared* (by being sounded as a *concord*) by the second minim of the previous bar, and must be *resolved* by *falling* one degree to the second minim in its own bar

Early writers on Counterpoint gave the name *Ligature* to a Suspended Discord.

V. Above the C.F. the following Suspensions are available:—9 8 ; 7 6 ; 4 3. To these may be added the *occasional* use of the single Retardation 5 6, and the still rarer use of the 6 5 suspension.



The **9 8** may be used over any note except the Leading Note, and may therefore be understood to imply the possible accompaniment of either  $\frac{5}{3}$  or  $\frac{6}{3}$ . The **9 8** must never be written as a **2 1** (Fig. 43 *b*) in Students' Counterpoint, although composers (from Palestrina onwards) do not hesitate to write this somewhat harsh progression in their great polyphonic compositions.

The 7 6 may be used over any note, and is always preferable to either the 9 8, or 4 3.

The **43** and **65** can only be used over a note which is the root of a *consonant* triad, and is therefore unsatisfactory when used over the Leading Note, or over the second and third degrees of the *Minor* Scale. The **Tritone** may be used as a Suspended 4th, if properly prepared and resolved. See Fig. 43 (c).

The Retardation **5 6** has the best effect when (as in Fig. 43 *a*) the Leading Note and Tonic of the key are represented by these two figures. A **5 6** is also good over the supertonic in a cadence. See Fig. 42 (*b*).

VI. Below the C.F. the 2nd, 4th, and 5th may be used as Suspended Discords upon the first

minim of the bar. All these discords are resolved *downwards* (respectively to the 3rd, 5th and 6th below the C.F.) See Fig. 44, (a) (c) (d). The 2 3 is preferable to either the 4 5 or 5 6. N.B.—*No Retardation or upward-resolving discord ought to be permitted below the C.F.*

Fig 44.

(a) (b) (c) (d)

VII b. 1. 2 3 II. VI b. 2 3 VII b. 1. 4 5 II. VI b. 5 6

Fig. Bass. 4 — 5 — 4 — 5 —  
2 — 2 — 2 — 2 —

The 2 3 may be regarded as a portion of either of the completely filled up suspensions indicated in Figured Bass by  $\frac{4}{2}$  — or  $\frac{5}{2}$  — See Fig. 44 (a) (b). The Student must be guided in his choice between the two according to the necessity for avoiding the bad Chord progressions named in Chap. I, § 29, (see p. 10).

The 4 5 can only form a portion of  $\frac{4}{2}$  —; Fig. 44 (c).

The 5 6 below the C.F. is better avoided in *Two Part Counterpoint*, because it is impossible to write a *third* note to define the harmony, and to demonstrate to the ear as well as to the eye that the 5th below the C.F., as forming a portion of  $\frac{5}{2}$  —, see Fig. 44 (d), is *not* a Concord, but a *Discord*!

VII. **Below the C.F.** a 4th can never be written as the *second* minim in a bar, because this interval would imply the use of a second inversion. As a Contrapuntal “Discord” the 4th cannot therefore “prepare” another discord as in Fig. 45.\*

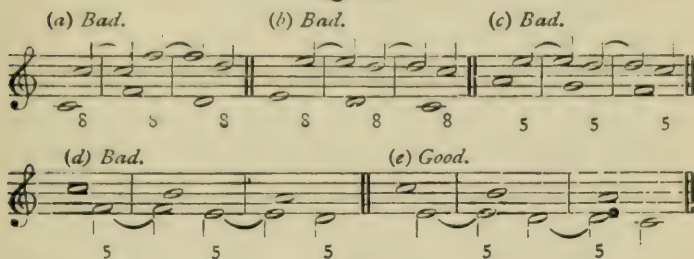
Fig 45.

5 6 5 — 1

IV b. IV c. V. b

VIII. **Consecutive 8ves and 5ths** must not occur between the *second* minims of successive bars, as in Fig. 46 (*a, b, c, d*); but 5ths (*not* 8ves) *may* occur between the *first* minims of successive bars, as in Fig. 46 (*e*), especially whilst discords of suspension are being used *in the bass*.

Fig. 46.

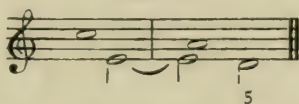


Passages similar to those of Fig. 46 (*c*) (*d*) are constantly to be found in the works of the Great Masters. But they belong more properly to *Composers'* than to *Students'* Counterpoint.

#### IX.—Hidden 5ths are not allowed.

These occur when a 5th on the *second* minim of the bar is approached by similar motion with the C.F., as in Fig. 47.

Fig. 47.



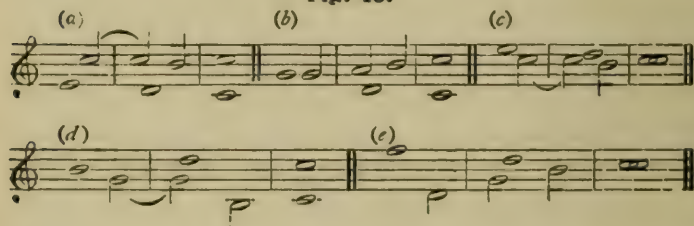
X. The **Syncopation** can only be **broken** in cases of extreme difficulty, *for one bar only*. Whenever this happens, the *first* minim in the bar will be a harmony note—as in the Second Species.

The Syncopation is generally broken in order to avoid (1) an unresolved discord, (2) a bad chord progression, or (3) melodic tautology.

XI. The **Unison** may be occasionally used as a Syncopated Concord upon the *first* minim of the bar.

**XII. The Cadence.** The last note of the Counterpoint must be equal in length with the last note of the **C.F.** The last note but one must always be (in both major and minor keys) the *leading note*, preceded—whenever practicable—by the tonic as a suspended discord. See Fig. 48 (a) (c). Where the tonic cannot be properly prepared (as at Fig. 48 (b), (e), the syncopation must be broken.

Fig. 48.



**46. Modus Operandi.** First determine what will be the best and most convenient (perfect) concord to write as the minim after the rest in the first bar. Try and choose a note which will syncopate and resolve properly as a *discord* over the second semibreve of the C.F. If this be impossible, write a syncopated *concord*; or, failing this, do away with the initial rest according to the suggestion given after Rule I in the present chapter. Carry out the same directions with respect to the concordant second minim in each of the following bars, and only break the chain of syncopations when every other legitimate resource has failed. *Never admit (1) a forbidden chord, or (2) a bad harmonic progression.*

In his earlier efforts, the student may do well to endeavour to convert a First Species Counterpoint into one of the Fourth Species as shown in Fig. 42 (a) (b); but he must be exceedingly careful (if he follows this method), to see that no improperly treated *discord* occurs as the first minim in any bar.



If it does, he must unquestionably alter his original First Species; and in writing any new note he should look backwards to see if it requires *preparation*, and forwards in order to ascertain whether it needs *resolution*.

47. **Fourth Species in Triple Time.** Here, a Discord of Suspension on the first note of the bar may be resolved upon either the second or third note. Compare Fig. 49 (a) with (b). If the discord is resolved upon the third note, it leaps to a harmony note (or to some other concord) upon the second of the bar before its ultimate resolution. Fig. 49 (b). Such a process is called **Ornamental Resolution**. If the first note of the bar be a Syncopated Concord, then the second note may be either a harmony note or a passing note. The following is an example of this kind of Fourth Species:—

Fig. 49.

FOURTH SPECIES above.

C.F.

FOURTH SPECIES below.

unavoidable breach of syncopation.

47 A. **Important Rule for Suspensions generally.**—Except in the case of the 9 8, no suspension must be sounded together with the note of its resolution, or with the octave of that note.

47 B. **Important Rule for Bass Counterpoints.** The 5th of the Root *can never be used* as a *syncopated concord* upon the first of the bar in any kind of Fourth Species.

## CHAPTER VI.

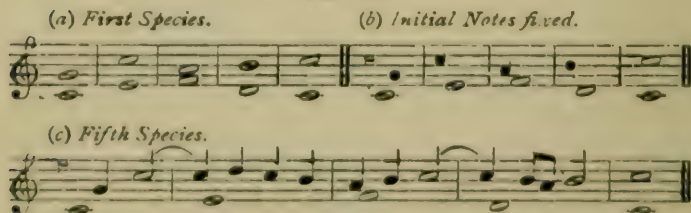
THE FIFTH SPECIES OF COUNTERPOINT IN  
TWO PARTS.

48. The Fifth Species may be described as the most ornate variation or development of the First which is possible in Students' Counterpoint.

It is generally known as **Florid Counterpoint**, because it contains all three of the varieties of notes employed in the four preceding Species, viz., semibreves, minims, and crotchets. It further includes a sparing use of quavers.

The Fifth Species is developed from the First in the following manner:—the initial note in each bar is first determined upon exactly as in the First Species, but as a sound of indefinite time-value (See Fig. 50 *(b)*); then, the spaces between the initial notes are filled in by notes of varying duration—borrowed from the Second, Third, and Fourth Species—together with certain other melodic figures (some of which require quavers, as in Fig. 51, *e, f*, and Fig. 52, *a, b, c*), which are peculiar to the Fifth Species.

Fig. 50.




Mr. W. S. Rockstro observes that "the best examples of Florid Counterpoint are those which exhibit the greatest amount of variety consistent with true dignity of style, com-

bined with frequent syncopations, judicious crossing of the parts, and natural changes from one Species to another.' Dr. G. M. Garrett remarks that "Macfarren stands alone in treating the Fifth Species as a mere florid ornamentation of the Fourth," and adds that "a more unfortunate limitation could scarcely have been attempted!"

49. The following rules must be carefully observed:—

I. The **first bar** of the Counterpoint may begin exactly as the Second, Third, or Fourth Species, or it may begin as in Fig. 50 (*c*), with a crotchet rest followed by a crotchet and a minim (the latter tied into the next bar). The *first* note struck *must* in any case be a Perfect Concord as prescribed in Chapter II, Rule III.

II. In the following bars, the *First* Species is used for the last bar only. The *Second* is used very rarely, and even then with its second minim tied to the first note of the next bar. The *Third* Species is more frequently used, but for not more than a bar and two halves continuously (*i.e.* for eight successive crotchets in common-time). The *Fourth* Species is rarely used. *No two successive bars should have the same rhythmical figure.*

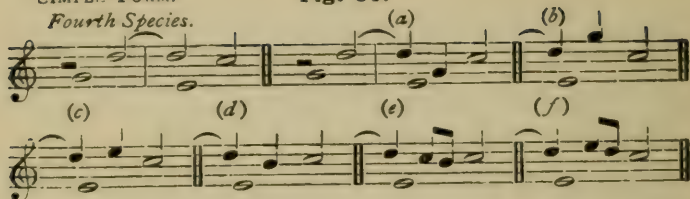
Mr. Higgs observes that "a mixture of the several species—a bar of crude Third Species followed by a bar of Second, and this in turn by a bar of unvaried Fourth Species—will make exceedingly poor Fifth Species. The ornamentation and admixture of the several Species *within the bar* seems the essence of good Florid Counterpoint." Thus, in Fig 50(*c*), in bar 1 we have a mixture of Species III and IV; in bar 2 Species IV and III; in bar 3 Species III and IV. A minim followed by two crotchets would mean that the Second Species is mixed with the Third, within the limits of one bar. The rhythmical figure  is not allowed.

III. **Ornamental Resolutions.** A Suspended Discord may be ornamentally resolved in any one of the six ways here shown:—

## SIMPLE FORM.

Fig. 51.

## Fourth Species.



N.B.—The student will observe that :—

(1) The Suspended Discord is *always* written as a crotchet (instead of a minim).

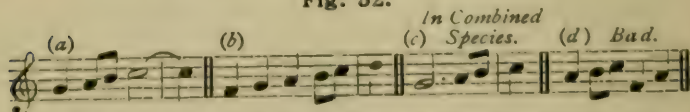
(2) It is always resolved upon the *third* beat (counting four crotchets in a bar) and *never upon the second* beat.

(3) The second beat may be occupied either **A**, by a crotchet or **B**, by two quavers. If **A**, this second crotchet may be—as shown in Fig. 51 (a)—a 5th below the discord, or (b) (c) a 4th or 2nd above it, or (d) a 3rd below. If **B**, both quavers must be approached and quitted by conjunct movement.

IV. **Dotted Notes** are strictly forbidden in the Fifth Species in *two* parts. They are only allowed when two or more Fifth Species are combined in Counterpoint of more than two parts.

V. **Quavers** should always be used very sparingly; and only on the *unaccented* beats, and by conjunct movement, as in Fig. 52 (a) (b). It is bad to skip *to* or *from* a quaver. Fig. 52 (d).

Fig. 52.



The *best* examples of Fifth Species by Fux, Albrechtsberger, Kirnberger, Fetis, Cherubini, Ouseley, Goss, Rockstro, Bridge, Saunders, and Higgs, never have more than two quavers in any one bar, and often only two in an entire exercise. Macfarren, Prout, Garrett, and others are disposed to use quavers more freely, often having in a single bar two groups of two quavers each, and sometimes even a group of four, with the first quaver tied. The general rule seems to be "the fewer quavers, the better the Fifth Species."

VI. Except in the Cadence (see Fig. 50, c, *last*



*two bars*) a minim on the second half of a bar—when it is preceded by notes of shorter value—must always be tied into the next bar. See Fig. 50 (c), bar 3, and Fig. 52 (a).

VII. The first of two **tied notes** must always (with one exception) be of greater value than the second. The exception is that a *minim* may be tied to a *minim*, as in the Fourth Species.

The *best* examples of Fifth Species by all the above named writers seldom (if ever) show *two crotchets* tied together. Professor Prout remarks that this use of the tie is “not to be recommended.” Sir Frederick Bridge agrees with this.

VIII. **The Cadence** is generally the same as in the Fourth Species, with or without ornamental resolution.

50. **Fifth Species in Triple and Compound Times.** No additional rules are required. The following are specimens:—

Fig. 53.

*Fifth Species above.*

*Triple Time.*

C.F.

*Fifth Species below.*

*Compound Duple Time.*

I. ————— VI b. —————

IV. ————— VII b. ————— I. —————

II ————— V b. ————— I. —————

## CHAPTER VII.

## COUNTERPOINT IN THREE PARTS.

**51. Three-part Counterpoint** in its simplest form consists of (1) the given **C.F.** ; (2) a second part written in one of the Five Species ; and (3) a third part always written in First Species.

The addition of the third part in First Species enables the student to complete, as well as to define, those chords which the mere *intervals* available in Two-part Counterpoint could only suggest or imply.

**52. Choice of Voices.** The combinations or groups of voices best fitted for Exercises in Three-part Counterpoint are the following :—

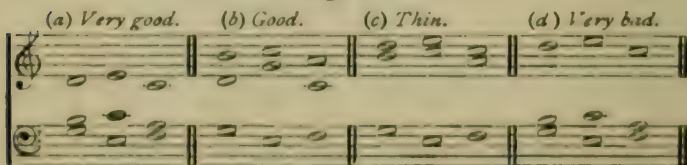
Fig. 54.

{	<i>Top-part.</i>	S.	S.	A.	}
	<i>Middle-part.</i>	A.	A.	T.	
	<i>Bass.</i>	T.	B.	B.	

**53. Available Chords.** Only triads and first inversions, as described in Chapter I, § 26. (See page 9).

**54. Balancing of Parts.** The three voices should be kept as nearly as possible *equidistant* from each other, and as close together as circumstances will permit.

Fig. 55.



Thus, in Fig. 55, (a) for A.T.B. is best, because the three

voices are almost equidistant, and quite close together ; (*b*) for S. A. B. is good, although the sympathy between the voices is not so apparent in the middle chord because of the wide gap between the Alto and Bass. In (*c*) for S. S. B., that gap being still wider, the harmony sounds thin and feeble ; in (*d*) for S. T. B., the isolation of the top part is made all the worse by reason of the sympathy which exists between the two lower parts.

55. If a **wide harmonic interval** must, from force of circumstances, exist *anywhere*, it should come only between the bass and the middle part, as in Fig. 55, (*b*), *second chord*. But even then, the interval between the two lower parts should not be wider than a 10th or a 12th at the most.

56. **Complete harmony.** On the first beat of every bar, the chord should, if possible, contain either (*a*) the 5th and the 3rd to the bass, or (*b*) the 6th and the 3rd to the bass.

This at least should be the student's *aim*. But, inasmuch as Students' Counterpoint is primarily a Training School for the acquirement of the inestimable art of *melodic* vocal part-writing—that is, securing as much melodic beauty, interest, and smoothness for *every* voice engaged in the score—the **free motion of the parts** must always be regarded as of *greater importance* than mere completeness of harmony. The student must *not* therefore *go out of his way* to get complete harmony in every bar. if by so doing he is compelled to write a poor, weak, or disjointed melody in any one of his parts.

57. **Incomplete harmony.** When—in order to secure a good melodic movement in the parts—it is impossible to write *both* the 5th and the 3rd in a chord intended to be a triad, or to write *both* the 6th and the 3rd in an intended first inversion ; one of the intervals belonging to the chord must be omitted, and in its place, either the bass note or the remaining interval must be *doubled*.

58. **Doubled notes.** The following are the possible forms of incomplete Contrapuntal harmony in Three Parts :—

Fig. 56.

I. TRIADS.				II. FIRST INVERSIONS.			
Tolerated.		Bad.		Tolerated.			
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
8ve.	3rd.	8ve.	5th.	8ve.	6th.	8ve.	3rd.
3rd.	3rd.	5th.	5th.	6th.	6th.	3rd.	3rd.
Root.	Root.	Root.	Root.	Bass.	Bass.	Bass.	Bass.

It will be seen from Fig. 56 that (1) and (2) are identical with (7) and (8); consequently the harmony implied by them is at the best but *indefinite*; an examination of the context will be necessary before any one of these can be declared to be either a triad or a first inversion. (5) and (6) have a much better harmonic effect than (3) and (4), because they contain the 3rd of the Root; (3), however, may be allowed in the first or last bar of an Exercise, especially in the *minor key*. (2) is better when the 3rd of the Root is *minor*. A doubled *major* 3rd is best approached by conjunct movement in both parts, and the *Leading Note must not be doubled at all*, as a constituent note (8ve, 5th, 3rd, or 6th) of any chord. Speaking generally, the best notes to double (whether as the 8ve, 5th, 3rd, or 6th of a chord), are the Tonic, Dominant, and Subdominant of the Key.

59. **Consecutive 8ves and 5ths** are as strongly forbidden in three parts as in two.

60. **Hidden Consecutives** may occasionally be tolerated between *extreme* parts: (1) in the Final Cadence, Fig. 57 (a), or (2) where the root of the harmony is not changed, as in the progressions I *b* to I, II *b* to II, and so on, Fig. 57 (b). Hidden Consecutives may be used (with discretion) between an inner and an extreme part. In such cases, it is better if the upper of these two parts moves *conjunctly*, as in Fig. 57 (c), and *not disjunctly*, as in Fig. 57 (d).

Fig. 57.

CADENCE. WITHOUT CHANGE OF ROOT.

(a) Good. (b) Good. Good. (c) Good. (d) Bad.

8 8 1 b. 5 1. 11 b. 11.



**61. Motion of parts.** The three parts should not move all together in the same direction up or down. If two parts move in similar motion, the third part should move in the opposite direction, or not move at all, *i.e.*, it may occasionally remain in an *oblique* position with respect to the other two.

**62. The Unison** must be avoided in Three Part Counterpoint.

Except in the first and last bars of an Exercise, and occasionally in the *Fourth Species*, no two parts are permitted to meet in unison on the first beat of the bar.

**63. Modus Operandi.** The following table shows the six possible dispositions of the three parts in an Exercise :—

Fig. 58.

	(1)	(2)	(3)	(4)	(5)	(6)
<i>Top-part.</i>	M.	I.	M.	I.	C.	C.
<i>Middle-part.</i>	I.	M.	C.	C.	I.	M.
<i>Bass.</i>	C.	C.	I.	M.	M.	I.

M = *Moving Notes*, viz., that part moving in notes quicker than those of the C.F. (as in the 2nd, 3rd, 4th, and 5th Species).

I = The additional part always written in *First Species*

C = *Canto Fermo*.

As each of these six different dispositions of the score may be said to have its own special mode of treatment, the student is strongly advised to use all of them when he is practising Three Part Counterpoint.

Most writers agree in stating that for Counterpoint in more than two parts, the rules of *two* part writing (Chapters I–VI) remain in force—with very few exceptions—so far as the *extreme* parts of the score are concerned. It may be further stated that the rules of Two-part Counterpoint require also to be strictly observed between an inner part in moving notes and the bass. Fig. 58 (2), (6).

In working a Three-part Exercise when the C.F. is in the Bass, as in Fig. 58, (1), (2), the safest and

best way is to begin by writing the part in moving notes *first*—throughout its entire length—exactly as if the Exercise were to consist of two parts only. Then the third part—that in the First Species—should be written *last*, making any slight alterations which may be necessary in the melody of the part added first.

When the C.F. is in either the middle or the top part, write the bass first (whether First Species or otherwise), and then add the remaining upper part. It should be remembered that as the last four Species are, in their different ways, variations or developments of the First Species, it is always a comparatively easy matter to alter a part written in semibreves to any one of the other Species (2nd, 3rd, 4th, or 5th).

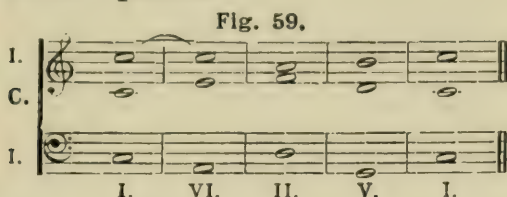
The author is aware that the system here suggested, viz., that of adding parts one by one to the C.F., may meet with adverse criticism; it being generally considered that the easier method is to fit together the whole number of required parts as the Exercise proceeds. But, as the result of many years' experience, both in writing and in teaching Counterpoint, the author is *certain* that the gradual building up of the score—by one part at a time—is, in the long run, the better, easier, and *more interesting* course of procedure—even for the most advanced Students' Counterpoint in 8 parts. A three-part Fugal Exposition is constructed in this way. First comes the Subject (C.F.) in single notes, then the Counter-Subject is added to the Answer according to the rules of Two-part (Composers') Counterpoint, and then, to these two Fixed Parts (Subject and Counter-subject) a free part is added as soon as the third voice enters; and so the Exposition is built up and completed gradually by one part at a time. If Students' Counterpoint is in reality a training school for Composers' Counterpoint, then the method described above appears to be a reasonable one. At any rate, it had the approval of Mendelssohn. (See foot-note on p. 103 of W. S. Rockstro's *Rules of Counterpoint*). It is also by far the better method for securing easy and quick detection of consecutives and other faults in part writing—which can be the more readily corrected whilst the score is in an unfinished state.

## CHAPTER VIII.

EXAMPLES AND RULES FOR THREE PART  
COUNTERPOINT.

64. The following examples and rules may be found useful for treating each of the Five Species in Three Part Counterpoint.

## 65. First Species.



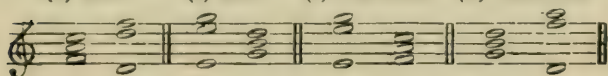
I. In cases of difficulty or convenience, a semibreve may be **repeated** at the same pitch in either of the two *upper parts* for not more than *two* successive bars. See Fig. 59 (bars 1 and 2).

It is not good to repeat a semibreve at the same pitch in the *Bass*, except as a *Pedal note*. See Rule XX in this chapter, and Fig. 67.

II. **Overlapping of Parts.**—Rule X, given for Two Part Counterpoint in Chapter II, (see page 13), holds good for Three Part Counterpoint as well, when the two notes which overlap are *dissonant* one to the other, as in Fig. 60 (a) (b). If, however, the two overlapping notes produce a *concord* when sounded together, the otherwise objectionable progression may be tolerated. Fig. 60 (c) (d).

Fig 60.

(a) *Bad.*      (b) *Bad.*      (c) *Tolerated.*      (d) *Tolerated.*



III. The harmonic interval of a *perfect* 4th may occur between the **upper voices** in any chord, even when the Fourth Species is in the Bass. (See Fig. 65, bar 2).

IV. The harmonic intervals of the *diminished* 5th and *augmented* 4th may occur between the **upper voices** in the Chord VII *b* (See Fig. 63, bar 4.)

V. No kind of 4th, nor *any* augmented and diminished interval may occur between the **Bass** and any upper part in the First Species.

VI. The **Leading Note** must never be doubled in the *First Species*.

N.B.—Rules II to VI apply with equal force to the First Species of Counterpoint *in any number of parts*.

## 66. Second Species.

Fig 61.

(a) *Bad.*      (b) *Bad.*      (c) *Bad.*      (d) *Bad.*

8 — 8      5 — 5      9      8      7      8

(e) *Good.*    (f) *Good.*    (g) *Bad.*    (h) *Bad.*    (i) *Good.*

8 — 8      5 — 5      9      8      7      8

VII. **Consecutive 8ves and 5ths** may not occur upon the first minims of successive bars ; or upon the first crotchets of successive bars in the 3rd and 5th Species. Fig. 61 (a) (b).

Except between the **first** notes of successive bars, 8ves or 5ths may occur in the Third and Fifth Species of Three-part Counterpoint with only *three* crotchets between. Compare this license with Rule X (for Two-parts), given on p. 28. See Fig. 63, bars 2 and 3.



VIII. Care must be taken not to allow a 7th or 9th to proceed to an octave by *similar* motion, as in Fig. 61 (c) (d). This rule applies to the 3rd and 5th Species as well as to the 2nd.

IX. In the first bar, where the 2nd, 3rd, 4th, and 5th Species generally *begin with a rest*, the added part must always begin with a note which forms a **Perfect Concord** with the C.F. Fig. 61 (e) (f).

To begin with an Imperfect Concord, as in Fig. 61 (g) (h), is *incorrect*. This rule will apply to Exercises in which the Bass has either the moving notes, or a First Species which enters a bar later than the C.F.

X. The **Unison** may be used as the *second* minim in a bar. Fig. 61 (i).

XI. Any kind of 4th, and any augmented or diminished interval, may be used as a passing note (or as a suspended discord in the 4th and 5th Species), between any two parts of the score.

XII. The **Cadence** may sometimes consist of a suspended and resolved discord (borrowed from the Fourth Species), as in Fig. 62.

Fig. 62. *Cadence borrowed from 4th Species.*

I.      VI.      IV.      V.      I.

## 67. Third Species.

Fig. 63.

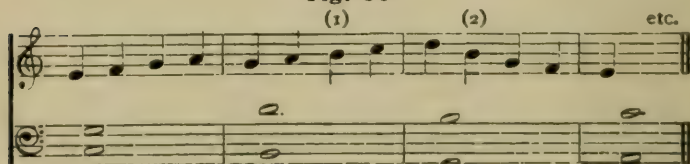
I.      I b.      VI b.      VII b.      I.

XIII. When, on account of obtaining a good flow of melody, it is impossible or inconvenient to get a complete chord on the first of the bar, try and secure one on the 3rd crotchet, as in Fig. 63, bar 3.

XIV. An occasional **crossing** of the two upper parts may be allowed ; but no part should ever cross the Bass.

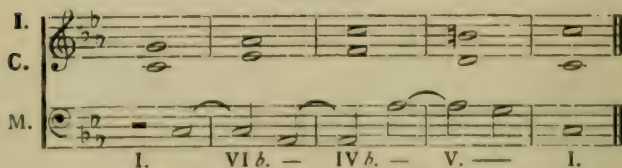
XV. The **Leading-note** *may* be doubled when in one part it is held, and in the other it occurs either (1) in the *midst* of a succession of passing notes ; or (2) in the *midst* of an arpeggio passage. See Fig. 64 (1) (2). See also Fig. 66 (g).

Fig. 64.



## 68. Fourth Species.

Fig. 65.



XVI. Discords of suspension in Three-part Counterpoint are accompanied, thus :—

9 8, 7 6. and the retardation 5 6, are accompanied by a 3rd from the Bass. See Fig. 66 (a, b, d).

4 3 is accompanied by a 5th *only*. See Fig. 66 (c).

When a 4 3 is used over the subdominant, care must be taken to keep the 4th (Leading Note), and the 5th (Tonic), at least a major 7th apart. These two notes should *never* be written merely a *semitone* apart.

When the Fourth Species is in the Bass, the 2 3 must be accompanied by a 4th, if the note of resolution is intended to

be the Root of a triad (See Fig. 65, bar 4), or by a 5th if the chord of resolution is a  $\frac{9}{8}$ . See Fig. 66 (e).

When the Fourth Species is in the bass, the two upper parts may form between them the interval of a 4th, because by Chapter V, Rule II, (page 33), the *second* minim represents the actual (but *delayed*) bass note of the bar. See Fig. 65, bar 2.

Fig. 66.

Figure 66 consists of two systems of musical notation. The first system shows four measures labeled (a), (b), (c), and (d). Each measure has a treble and bass staff. Below the bass staff, the numbers 9, 8, 7, 6, 4, 3, 5, 6 are written, corresponding to the notes in the measures. The second system shows two measures labeled (f) and (g). Measure (f) is labeled 'Bad.' and measure (g) is labeled 'Good.' Below the bass staff of measure (f), the numbers 5, 6, 2, 3 are written, with 'or' below them, and then 5, 2. To the right of measure (g), the text 'Leading Note doubled on accent.' is written.

XVII. In all cases—except that of the 9 8 suspension Fig. 66, (a)—it is strictly forbidden to sound the note of resolution against the discord as in Fig. 66, (f). *Nor may the discord ever be doubled.*

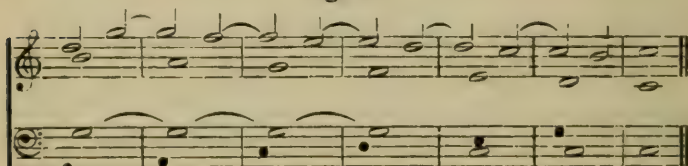
XVIII. The **Leading-note** may be doubled when, in the Fourth Species, it is sounded as a syncopated concord, and another part strikes it on the accent, as in Fig. 66, (g).

XIX. **Consecutive 8ves and 5ths** *must not occur* between the second minims in successive bars. See Chapter V, Rule VIII.

XX. The **Dominant** or **Tonic** note may be sustained during two or three successive bars in the lowest part as a brief *Organ Point* or *Pedal*

*Bass.* When this happens, the upper parts must proceed as correctly with regard to each other as if the score consisted of those two parts only. See Fig. 67.

Fig. 67.



The *necessity* for using such a device rarely happens. For *Students' Counterpoint*, a much better Bass would be that indicated by the small black notes.

## 69. Fifth Species.

Fig. 68.

Observe the different use of the 6th of the scale as a passing note. At (a) the *minor* 6th is used because of the A in the bass of the next bar; this necessitates B  $\sharp$  (instead of B  $\sharp$ ) as the second passing note in the first bar. At (b) A  $\sharp$  is used as a passing note between the repeated leading-note (B  $\sharp$ ), because A  $\flat$  would cause here the forbidden interval of the augmented second.

XXI. Speaking generally, it is always better to end every exercise in three or more parts with the *Tonic* as the *highest note* in the last chord.

But the observance of this rule should not be allowed to interfere with the good melodic flow of a part in moving notes, such as that of the Third Species in Fig. 63.

**Specimens of Cadences** used in Three Part Counterpoint may be seen in Figs. 59, 62, 63, 65, and 68. When the C.F. is in an upper part the last two chords should be V, I.

XXII. In neither the Fourth nor the Fifth Species may a discord ever be **doubled**.



## CHAPTER IX.

## COUNTERPOINT IN FOUR PARTS.

**70. Four-part Counterpoint** in its simplest form consists of (1) the given **C.F.**; (2) a part written in one of the Five Species; and (3) and (4) *two* additional parts, both of which are always written in the First Species.

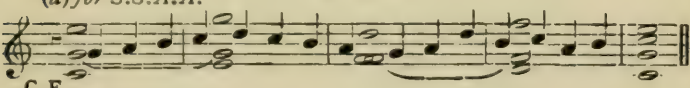
Professor Prout remarks that "the addition of a fourth voice adds much to the completeness of the harmony, but very little, if anything, to the difficulty of the student's task."

**71. Choice of Voices.** The four voices generally written for are those of an ordinary "mixed" choir:—Soprano, Alto, Tenor, Bass.

In order to gain experience in writing for choirs made up exclusively of female or male voices, the student should work some exercises planned for S.S.A.A. and T.T.B.B. (or A.T.T.B.). See Fig. 69 (a), (b).

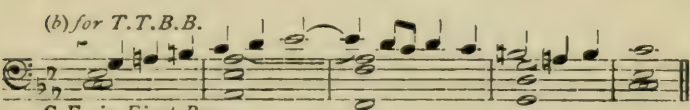
Fig. 69.

(a) for S.S.A.A.



C.F.

(b) for T.T.B.B.



C.F. in First Bass.

**72. Available Chords.** Only triads and first inversions, as described in Chapter II, § 26, pp. 9, 10.

**73. Balancing of Parts.** The four voices should be written as nearly as possible *equidistant* from each other, but the Tenor should not be kept too close to the Bass, especially when the latter is

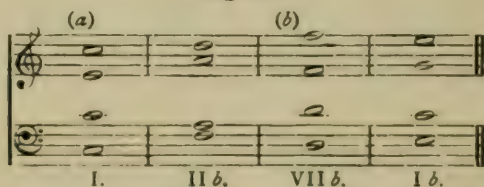
rather low in pitch. If a wide harmonic interval be used at all, it should occur between the *two lowest parts*, T.B., and never between S.A. or A.T.

**74. Complete Harmony.** Every chord struck on the first of the bar, should, if possible, consist of four notes of different pitch.

Dr. Turpin remarks that "there is very little, (if any), excuse for incomplete harmony in a four-part score." Consequently, the **unison** between any two parts is *not to be recommended*; but Mr. Rockstro observes that "it is considered less objectionable between the two lower parts *than* between the upper ones." It must be taken by *contrary motion*.

**75. Incomplete harmony.** In cases of difficulty, or of melodic expediency, the 5th of the Root may be omitted from an uninverted triad. Fig. 70(a). Still more rarely may the Root itself (the 6th from the bass) be absent from a first inversion. Fig. 70(b).

Fig. 70.



**76. Doubled note.** The Tonic, Dominant and Subdominant, may be freely doubled either as the *roots* of chords I, I b, V, V b, IV, IV b, in both major and minor keys; or as the *third of the root* in chords VI, VI b, III, III b, II, II b, in a *major* key, and VI, VI b, II b, in a *minor* key. In the chord VII b, both in a major and in a minor key, the bass note is the best one to double.

The doubled *major* 3rd of a root should be rarely employed, and even then, *both* notes should be approached by step of second, and by *contrary motion*. See Fig. 70, last two bars.

**77. Consecutive 8ves and 5ths** are not allowed between *any* two parts.

It will be well for the student in his earlier attempts at four-part Counterpoint, before he has gained the instinctive power of recognizing consecutives at a glance, *to compare each of his parts with the other three*, the **Bass** with the Tenor, with the Alto, with the Treble; the **Tenor** with the Alto, with the Treble; and the **Alto** with the Treble, for the purpose of discovering and correcting any consecutives he may have written.

78. **Hidden Consecutives** are, as a general rule, *forbidden* between the extreme parts.

They may occasionally be *tolerated* under the same conditions as those prescribed for three-part Counterpoint. See Chapter VII, § 60, page 45.

79. **Crossing of Parts** must be avoided as much as possible.

This is best tolerated when a moving part temporarily crosses a First Species written in any other part than the Bass.

80. **Modus Operandi.** The following table shows the twelve possible dispositions of the four parts in an Exercise :—

Fig. 71.

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	(12)
TREBLE.	M.	I.	I.	M.	I.	I.	M.	I.	I.	C.	C.	C.
ALTO.	I.	M.	I.	I.	M.	I.	C.	C.	C.	M.	I.	I.
TENOR.	I.	I.	M.	C.	C.	C.	I.	M.	I.	I.	M.	I.
BASS.	C.	C.	C.	I.	I.	M.	I.	I.	M.	I.	I.	M.

If the **C.F.** is in the Bass, write *first* the part with Moving Notes (M. in the above table), then one by one add the two parts in First Species, (I. I.) beginning, in positions 2 and 3, with the Treble.

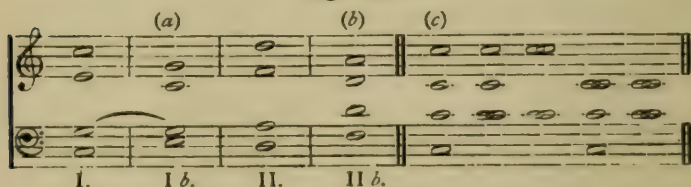
If the **C.F.** is in the Treble, or in an inner part, write the Bass first in any case. Then add the part with Moving Notes; and lastly, the remaining part in First Species. In positions 6, 9 and 12, add the higher of the two parts in First Species after writing the Bass.

81. The following suggestions may be found useful:—

I. Avoid a continuous succession of 3rds between the Bass and Tenor, when both these parts are in the **First Species**.

II. When the same harmony (I to I *b*, &c.) is repeated in two successive bars of **First Species**, all the parts, or at least three of them, should move to a new note of the chord. Fig. 72, (a), (b).

Fig. 72.



III. If *necessary*, all four parts *may* begin with 8ves and Unisons only. Fig. 72, (c).

IV. When the Bass has the Moving Notes, and begins with a rest, the Tenor must invariably begin with the Root of the Chord. See Fig. 61, (e), (f), page 49.

V. In the **First Species**, no note may be written in the same pitch for more than two successive bars in the melody of any part. Such a repetition of the same note is not allowed in the *Bass*, (except as a Pedal. See Fig. 67), and it is seldom necessary nor good in the *Treble*.

Repeated notes are consequently to be more often found in the two middle parts than elsewhere.

VI. **Overlapping of Parts.** Rule II, given for Three-part Counterpoint, in Chapter VIII, (see p. 48), holds good for Four-part Counterpoint as well.

VII. The **Cadence** should, as a rule, consist of



the uninverted Triads V, I, except when the **C.F.** is in the Bass, in which case it should be VII *b*, I.

It is rarely necessary to use the *inverted* Dominant Triad (V *b* to I) for the Cadence when the **C.F.** is in one of the upper parts.

VIII. In the **Fourth Species**, the various Suspended Discords are thus accompanied :—

9	8	by	3̣		from the Bass.
7	6	„	3̣ or 3̣	„	„
4	3	„	5̣ „ 5̣	„	„
5	6	„	3̣ „ 3̣	„	„
4	—	} „	4	„ 2	„
2	—				
5	—	} „	5	„ 2	„
2	—				

In the above table, the intervals first named are to be preferred. Mr. Rockstro observes that “in no case (except that of the 9 8) is it permitted to sound the note into which the suspended discord is about to resolve, or the octave to that note, simultaneously with the discord itself.” This rule should be carefully adhered to by the student ; no relaxation being tolerated until Combinations of Different Species are attempted. See Chapter X, Rule XV. All the rules for the individual treatment of the Second, Third, Fourth and Fifth Species, given in Chapters II to VIII, remain in force for Exercises written in Four-part Counterpoint.



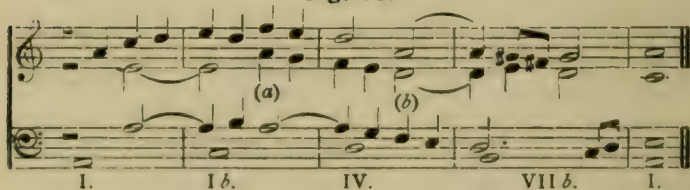
## CHAPTER X.

## COMBINED SPECIES IN THREE AND FOUR PARTS.

82. Above, beneath, or around a **C.F.** may be combined two or more parts in the same or different Species of moving notes. In a four-part score, one of the parts may be in First Species. See Figs. 75 and 81.

Fig. 73 is an example of three parts in the same (5th) Species combined *above* a **C.F.** Fig. 75 shows two parts in the 3rd Species combined *beneath* a **C.F.** Fig. 82 shows two parts in the 4th Species combined *around* a **C.F.**; and Figs. 74, 76, and 81 show combinations of different Species.

Fig. 73.



83. For these various combinations the following general rules must be carefully observed:—

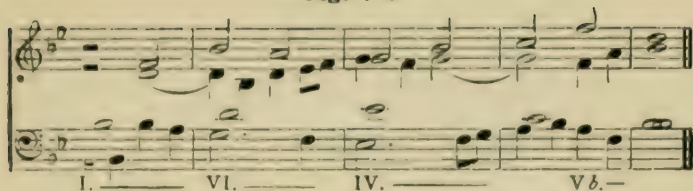
I. Each Species used in combination with others must be governed by its own rules.

Mr. Higgs adds, that whilst observing the proper characteristics peculiar to it, each Species must at the same time “bear itself with courtesy and respect,” to the other parts engaged.

II. The lowest of the moving parts must be a good bass to the others above it.

Or as Professor Prout puts it:—“When in combined Counterpoint, any of the lower parts are stationary, the lowest moving part (whichever it may be) is to be considered as the bass of the harmony for the time being, and no combination of notes is allowed above that part which would not be allowed above the bass.”

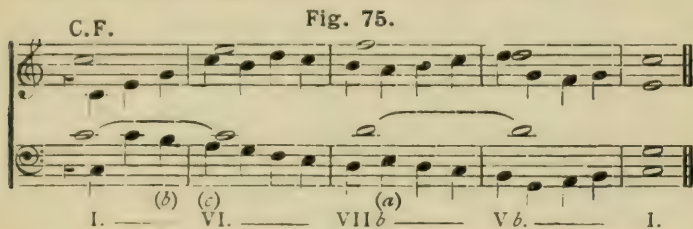
Fig. 74.



In both Figs. 73 and 74 on the *first* crotchet of every bar, the bass itself is the lowest moving part; but on the *third* crotchet of bars 1, 2 and 3 of Fig. 73, the tenor is the lowest moving part; and on the *third* crotchet of bar 4 of Fig. 73, and bars 2 and 3 of Fig. 74, the alto is the lowest moving part.

III. All parts moving together at the same instant (*i.e.*, all notes which are *struck* together) must be in concord. See Fig. 73 (*a*) (*b*).

IV. An important exception to the preceding Rule is when two moving parts are allowed to approach a discord by conjunct movement, and by contrary motion. See Fig. 75 (*a*) where the Alto and Bass approach a 4th in this way.



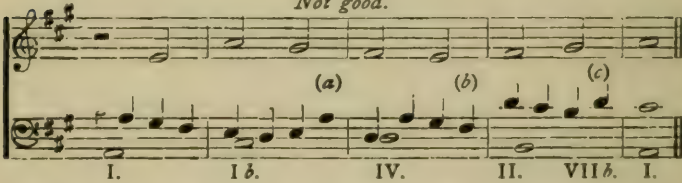
An *apparent* exception to Rule III is sometimes to be met with, when the Fourth Species is in the bass, and the lowest *moving* part is the 5th of the Root, making a fourth with some higher part—as in Fig. 65, bar 2. See Rule II in Chapter V (page 33). The *second* minim in the 4th Species is the *real* bass of the harmony. Another apparent exception to this rule is the occasional percussion of a discord *by skip*, against the octave of a note struck earlier in the bar, thus :—



Here the two parts may be practically regarded as proceeding by *oblique motion*—four notes against one.

V. Whenever a short harmony note in one of the more active moving parts (Third or Fifth Species), forms a discord with a passing note longer than itself in another part (Second Species), it is undesirable for that short harmony note to be either approached or quitted by leap. See (a) and (b) in Fig. 76.

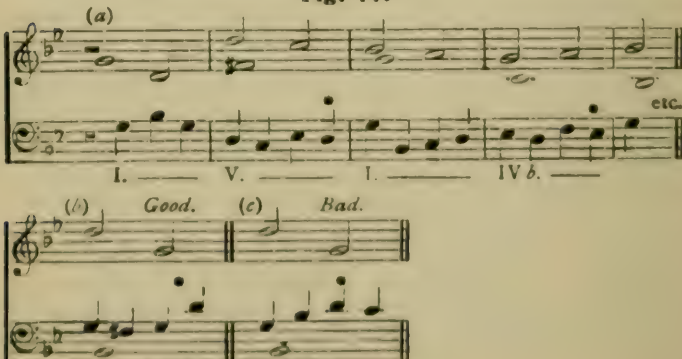
Fig. 76.

*Not good.*

Thus in Fig. 76 at (a) and (b) in the Third Species the last crotchet in bars 2 and 3, although entirely consonant with the prevailing harmony, is nevertheless a discord against the minim passing note of the Second Species sounded above. It would, therefore, have been better if both of the crotchets marked (a) and (b) had been approached and quitted by the step of a second.

But if the short harmony note has been previously heard, as an unmistakable concord in the same bar of the part in which it forms a discord with the longer passing note, it is free to move by skip. See Fig. 76 (c) and Fig. 77 (a) \* \*.

Fig. 77.



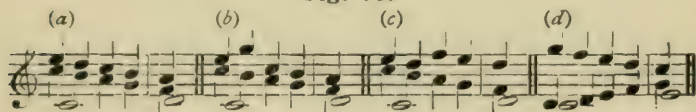


The 5th of the Root in the lowest moving part may be sounded as a 4th below the Root itself, provided the two notes forming the 4th be not struck at the same instant, as at Fig. 77 (b). To strike them together as at Fig. 77 (c) is of course an infraction of Rules I, II and III of this Chapter.

**VI. Moving Parts** may proceed by any of these four ways :—

- (i) In similar motion for a short time. See Fig. 78 (a).
- (ii) Passing notes may be written against leaps of harmony notes. See Fig. 78 (b) and Fig. 75 (b).
- (iii) Short scale passages may be combined with changing note figures. See Fig. 78 (c) and Fig. 75 (c).
- (iv) Two parts may proceed in contrary motion until a concord is reached. See Fig. 78 (d).

Fig. 78.

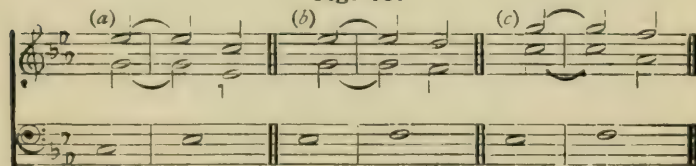


**VII.** When two parts are in the **Third Species** it is unnecessary for them to begin together. One may begin upon the second crotchet of the first bar, the other upon the fourth crotchet.

**VIII.** When the **Fourth Species** occurs simultaneously in two or more parts, it is possible to use for the first minim in a bar :—

- (a) Two (or three) Syncopated Concords. Fig. 79 (a).
- (b) Two (or three) Discords of Suspension. Fig. 79 (b).
- (c) A Concord in one part, and a Suspension in the other. Fig. 79. (c).

Fig. 79.



There are these five **Double Suspensions** available for use :—  $\begin{smallmatrix} 9 & 8 \\ 4 & 3 \end{smallmatrix}$ ;  $\begin{smallmatrix} 9 & 8 \\ 7 & 6 \end{smallmatrix}$ ;  $\begin{smallmatrix} 7 & 6 \\ 5 \end{smallmatrix}$ ;  $\begin{smallmatrix} 6 & 6 \\ 2 - \end{smallmatrix}$ ;  $\begin{smallmatrix} 4 - \\ 3 & 3 \end{smallmatrix}$ . See Fig. 80 (a).

The one **Triple Suspension** which can be advantageously used is the  $\begin{smallmatrix} 9 & 8 \\ 7 & 6 \\ 5 \end{smallmatrix}$ . See Fig. 80 (b).

N.B.— $\begin{smallmatrix} 7 & 6 \\ 5 \end{smallmatrix}$  always implies  $\begin{smallmatrix} 7 & 6 \\ 5 & 6 \end{smallmatrix}$ , not  $\begin{smallmatrix} 7 & 6 \\ 5 & - \end{smallmatrix}$ .

Fig. 80.

(a)

(b)

(c)

*Suspension of Complete Chord.*

Figures below (a): 9 8 9 8 7 6 6 6 4 —  
4 3 7 6 5 2 — 3 3

Figures below (b): 9 8  
7 6  
5

**IX. Complete Chords** may be **suspended** in the Fourth Species ;

But best, as Professor Macfarren puts it, “when the root of the chord of preparation is a 4th below the root of the chord over which the suspension hangs.” See Fig. 80 (c).

**X. Suspensions over a Moving Bass.** When the Fourth and Second Species are combined, the latter being in the Bass, it frequently happens that a suspended discord, “even though it may descend one degree with perfect regularity, will resolve upon quite an unexpected chord (see Fig. 81, a, b), in consequence of the Bass having moved at the moment of resolution” (*Rockstro*). A suspended discord may therefore be resolved (i) upon a first inversion instead of a triad (or *vice versa*), and (ii) upon an entirely different chord. See Fig. 83.

Fig. 81.

C. F.

9 5 (a) 11<sup>b</sup> 9 6 (b) VI 11<sup>5</sup><sub>7</sub> V<sup>d</sup> 6 5 I. 3<sup>5</sup> V.

Thus, in Fig. 81 (a) a suspended 9th is resolved upon a first inversion instead of a triad ; and at (b) the converse is seen, a  $\frac{9}{6}$  is resolved upon a triad instead of a first inversion. As long as the discord is resolved *downwards* in the usual manner, no breach of rule is involved. It is sometimes convenient when approaching the Cadence to write a Chord of the "Added 6th," ( $\frac{6}{5}$ ) upon the Subdominant of the Key, as in Fig. 81 (c), but only when the 5th from the bass is properly prepared and resolved as above.

Fig 82.

I. VI. IV<sup>b</sup>. — V. I.

In Fig. 82, bar 2, the root indication has been given VI, and not I VI (two chords in a bar), because we evidently should have had here the retardation 5 6, if the D in the bass had remained throughout the bar as a semibreve. Its motion downwards to the root of harmony does not affect the real character of the retardation. In Fig. 83, the suspended ninth (D) is resolved on a chord whose root A is a third below C, which carries the discord :—

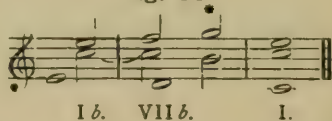
Fig. 83.

V<sup>b</sup>. I. VI.

XI. The following **Cadence** may be sometimes used when the 2nd and 4th Species are combined ;

in which it will be seen that the passing note G is allowed to leap a third, rather than the F should go to D, and so make *8ves* :—

Fig. 84.



XII. When two parts are in the **Fifth Species** shorter notes in one of the parts should be written against the longer notes of the other. See the three upper parts of Fig. 73 for an example of this.

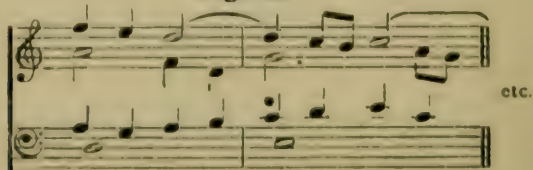
XIII. The **Character** of the **Fifth Species** varies somewhat when written against other different species.

When combined with either the Second or Fourth Species, it will be of a more *active* character; that is, it will have more crotchets in its melody than when it is combined with the Third Species. In the latter case, minims (both tied and untied) will be used with much greater freedom than is usual in the Fifth Species.

XIV. When combined with itself, or with the Third Species, the Fifth Species may have an **occasional semibreve** in the course of its melody. But it is always desirable to tie such a semibreve into the next bar.

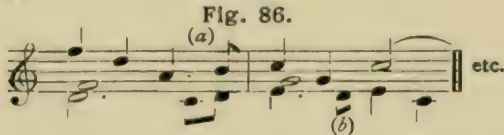
XV. In cases of extreme difficulty, the *8ve* to the note which resolves a suspended discord may be heard simultaneously **with the suspension**, but then only when that note is approached by step of a second, and in the direction contrary to that taken by the discord :—

Fig. 85.





**XVI. Dotted Notes.** When the 5th Species is combined with any other species in moving notes, a **dotted minim** may be allowed at the beginning of the bar (see Fig. 85, alto, bar 2), or a **dotted crotchet** may be allowed upon either of the first or third beats of a bar, as in Fig. 86 (a) (b).



By this means an unlawful percussion of a Discord *by leap* (see Chapter X, Rules III and IV), can be conveniently and artistically avoided.

**XVII.** When in Four-part combined Species one of the parts is a **First Species**, the following will be the best way of arranging the score :—

Fig. 87.

C.	M.	I.	M.
M.	C.	M.	I.
I.	M.	C.	M.
M.	I.	M.	C.

By this means the two active parts are more clearly heard by the interpolation of an inactive semibreve part (**C.F.** or **First Species**).

**84. Modus Operandi.** In building up the score of an Exercise containing a combination of various Species, it is better to write first (after the Bass), that Species which is *less elastic* in character. For instance, if the 2nd and 3rd Species are combined, write the 2nd before the 3rd, and similarly the 4th before the 2nd, and the 2nd, 3rd, or 4th before the 5th.

**Important Rule.**—No similar movement can be made by any two parts to an *octave* when either one of them is resolving a discord.

## CHAPTER XI.

## COUNTERPOINT IN FIVE PARTS.

**85. Voices used.** Only two ways of laying out a five-part Contrapuntal score can be recommended:—

(1) for S.S.A.T.B. ; (2) for S.A.T.T.B.

Dr. F. E. Gladstone remarks, that it is unwise to weaken the lowest part of an ordinary choir by dividing the basses and leaving the full number of voices to sing the other parts ; while to split the altos into two parts would only weaken what is already the least robust section of the choral body.

**86. Available Chords.** Only triads and first inversions as described in Chapter I, § 26, p. 9.

**87. Unnecessary relaxation of Rules.** Very little (if any) latitude need be allowed for good and effective five-part writing. Amongst others, the following rules should be as strictly observed in five parts as in four :—

I. No **consecutives** (5ths or 8ves) by contrary motion.

II. No **hidden 8ves or 5ths** between extreme parts (except under such conditions as were found to be acceptable in four parts).

III. No similar movement of two voices to a **unison**.

IV. No similar movement to an **octave** when either of the two parts is resolving a discord.

V. No one note should be too frequently or consecutively **repeated** in the melody of any part.

VI. No duplication of the **leading note** is allowed other than that permitted in four parts.

### 88. Necessary and allowable Licenses.—

I. The **third** of any common chord, *except that of the dominant*, may be doubled.

This is a necessity ; because in five-part work, every chord must have two of its notes doubled, or one note must be *trebled*. Even the bass of the first inversion of any major triad, other than that of the dominant may be freely doubled. The *best* notes to double are the Tonic, Dominant, and Subdominant of the Key. In the **Fourth Species** it is best to double both of the notes which usually accompany a suspended discord ; where this is impossible, one of the notes must of course be *trebled*.

II. The **Leading Note** may occasionally fall a third, when it occurs in an inner part, and the tonic chord which follows is used in its first inversion *I<sup>b</sup>*.

III. **Crossing of the parts** may be freely permitted, especially in the combination of two or more species.

IV. **Overlapping of parts** may be allowed rather more freely than in four-part work ; but nevertheless should be avoided as much as possible.

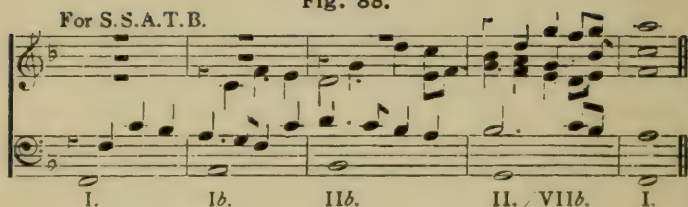
V. The same note may be **repeated** at the same pitch for not more than three consecutive bars.

VI. When the four added parts are written in the 3rd or 5th species, they need not all enter in the first bar.

But as a rule the part which enters last should not make its appearance later than the second crotchet or second minim of the third bar of the Exercise. When, however, the four parts can be made **to enter imitatively**, the "interval of reply" may be extended to an entire bar. But this is obviously undesirable when the Exercise is a short one, as shown in Fig. 88.

Fig. 88.

For S.S.A.T.B.



VII. **Octaves** (not 5ths) may be occasionally permitted between the first notes of two bars (when one part moves in notes not longer than crotchets, and the Second Octave is approached by contrary motion. See the Alto and Bass parts of Fig. 88, bars 4 and 5.

89. **Modus operandi.** The student should begin the study of five-part counterpoint by adding four parts all in the First Species to a **C.F.** given to any one of the five voices engaged. Then he should write one of his four added parts in moving notes, (2nd, 3rd, 4th, or 5th Species), keeping the other three all in the First Species. After these exercises have been satisfactorily accomplished, two, three, and finally all four of the added parts should be written in Combined Species with moving notes.

It will be found easier and more convenient to begin these later studies with two, three or four of the added parts all written in the Fifth Species. The addition of three or four parts all in 2nd, 3rd or 4th species, will be found excessively difficult, and should be reserved for the student's final efforts in five-part Counterpoint; but the following combinations will be found interesting as well as useful—they might be studied in the order here given :—

- (a) C 1 2 5 5.    (b) C 1 2 3 5.    (c) C 1 3 3 5.  
 (d) C 1 4 5 5.    (e) C 1 2 3 3.    (f) C 1 2 2 3.  
 (g) C 1 2 2 5.    (h) C 1 2 3 4.    (i) C 2 3 4 5.

Other combinations can of course be readily made and studied before the student passes to :—

- C 2 2 2 2.    C 3 3 3 3.    C 4 4 4 4.



In the last named combination, care must be taken to distribute the suspensions (single, double, and triple), as equally as possible amongst the four voices engaged in singing the fourth species. It will be impossible to keep up unbroken syncopation in all the parts.

The Five-part Score should be built up gradually by writing one part at a time.

If the **C.F.** be in the **Bass** add first the top part, then the part next above the bass, then the part next below the top part, and then the remaining part in the middle.

If the **C.F.** be in the **top part** add first the bass, and then proceed as directed in the previous paragraph.

If the **C.F.** be in one of the **inner parts** add first the bass, then the top part, then the two remaining inner parts, one by one.

In planning the extreme parts, care should be taken to keep them more widely asunder than they would ordinarily be in a four-part exercise.



## CHAPTER XII.

## COUNTERPOINT IN MORE THAN FIVE PARTS.

90. Exercises in Counterpoint may be written in six, seven, and eight parts, *i.e.*, five, six, or seven parts may be added to a given **C.F.**

All these added parts may be in the First Species, or, (*a*) one or more parts may be in a Species with moving notes, and the remainder in First Species, or (*b*) all the added parts may be written in moving notes.

In the last named case, the 5th Species is generally selected as the most convenient for working *all* the voices except the **C.F.** in a multi-part score; yet there are many examples to be found in Counterpoint Treatises in which only a few of the added parts are in 5th Species, the remainder being a combination of 2nd, 3rd, or 4th Species. See Fig. 91.

91. **Choice of Voices.** For the reasons given in § 85, we cannot do better than choose S.S.A.T.T.B. for a Six-part Score; and S.S.A.A.T.T.B. for a Seven-part Score, although three Trebles and one Alto may be sometimes employed, as in Fig. 90. For an Eight-part Score there is scarcely any choice open to us—we cannot do better than double each of the parts of an ordinary four-voiced choir.

92. **Available Chords.** Only triads and first

inversions as described in Chapter I, § 26, page 9.

**93. Relaxation of Rules.** Mr. Rockstro observes that "Every reasonable licence is granted on condition that no indulgence shall be claimed until compliance with the strict letter of the law has been found *absolutely impossible*."

**94. Necessary and allowable Licences.** The following are permitted in Exercises written in six, seven, and eight parts :—

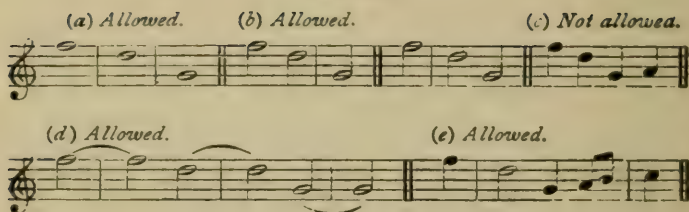
**I. Consecutives.** In Counterpoint of Six and Seven parts, 8ves. *only* are allowed by contrary motion. In Eight parts, both 8ves and 5ths are allowed by contrary motion, provided that the 5ths lie between chords whose roots rise a 4th or fall a 5th.

Speaking generally, 8ves (or 8ves and Unisons), by contrary motion are best used between the *two lowest parts* of the score. See Fig. 92, 1st and 2nd Bass parts, last two bars. They are not absolutely forbidden elsewhere; but they are most effectively used between the bass and the part next above it. 5ths by contrary motion occur best between two inner parts; but they should be used far less frequently than 8ves by contrary motion—only indeed *as a last resource*.

**II. In the First Species,** a note may be repeated for not more than three bars.

**III. In the First, Second and Fourth Species,** a 7th, or 9th may occur in the melody of a part, with but one single note between its two. (Fig. 89, *a, b, d*). This is not allowed in the 3rd species (Fig. 89, *c*), although it may be allowed in the 5th (Fig. 89, *e*), if the middle note is of greater length than those which immediately precede and follow it :—

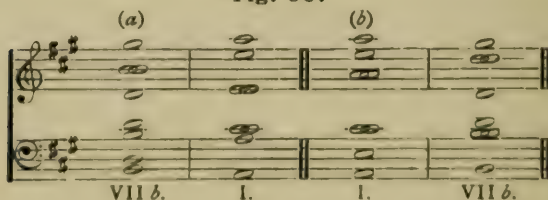
Fig. 89.



IV. Any note of a chord may be **doubled** except the Leading Note. The best notes to double are the Tonic, Dominant, or Sub-dominant of the Key.

In Eight-part writing, especially when all the parts are in the **First Species**, and the **C.F.** is in the 2nd Bass, one of the most difficult chord progressions is that of VII  $\flat$  I, which must inevitably form the final cadence. In Chord VII  $\flat$  the Student will do well to write the Supertonic in four of the parts, the Leading note in *one*, and the Subdominant in three. This will necessitate in Chord I the Tonic appearing in three of the parts, the Dominant in three and the Mediant in two. See Fig. 90 (a).

Fig. 90.



The converse progression (I to VII  $\flat$ ) is sometimes equally difficult to manage. Fig. 90 (b) shows how this may be done. The student can analyze the "moves" for himself. Either progression (a) or (b) will read equally well backwards or forwards. Observe that there is no crossing nor overlapping of the parts, no fifths by contrary motion, and no duplication of the Leading Note.

V. In the **Third and Fifth Species** (when combined with *many* others in moving notes) an



arpeggio group—without a single passing note—may be occasionally tolerated.

VI. **Overlapping** of parts may be occasionally permitted.

VII. **Crossing** of parts may be indulged in with comparative freedom ; for it is impossible to secure anything like melodic interest without doing this.


VIII. The **Unison** may be occasionally approached by similar motion, as well as 8ves and 5ths (Hidden Consecutives).

IX. In **Combined Species**, two parts may be occasionally allowed to strike a discord by leap. See Fig. 91 (*x*).

Care must be taken however in such cases to avoid an 8ve proceeding to either a 9th or a 7th by similar motion.

X. When many voices in an Eight-part score are in the **Fifth Species** it is allowable :—

(a) At the conclusion of an Exercise for one part to have **two semibreves** in succession, whether *tied* as in Fig. 91 (*a*), or *untied*, as in Fig. 92 (*a*).

(b) To use the **syncopated figure** (  ).

(c) In cases of *extreme difficulty* for one of the parts to have a **rest** not exceeding half a bar in value. This should also be only used as a *last resource*.

(d) For a **quaver** to be *approached* (but very rarely *quitted*), by leap. Fig. 92 (*d*).

(e) For the unaccented **second crotchet** in the bar to be either dotted or tied to the first of a pair of accented quavers. Fig. 92 (*e*).

(f) In the **Third** (as well as in the **Fifth Species**), for a passage of short notes moving scalewise to proceed in the same direction to an accented note. Compare Chapter IV, Rule VII (page 27), with Fig. 92 (*f*),

(g) For the **Leading note** to be **doubled** in the unison (or octave), when a short scale passage crosses another proceeding in the opposite direction. See Fig. 92 (*g*) bar 2, between 2nd Tenor and 1st Bass parts.

(*h*) The root of a chord may occasionally be taken *by skip* as a short harmony note against the 7th of the root heard in another part, as a longer passing note. See Fig. 91, 3rd Treble, bar 4 (*h*).

## 95. Forbidden Relaxation of Rules.

I. Consecutive 8ves, 5ths, and unisons, by similar motion, are as strictly forbidden in 6, 7, and 8 parts as in Two parts.

That is to say, it is only the direct or **instantaneous progression** by similar motion from 8 to 1, 8 to 8, or 5 to 5 which is absolutely forbidden. In Seven and Eight part writing there may be but a very small distance between the direct consecutives—in extreme cases only the length of a single crotchet as in Fig. 91, bars 4 and 5, between 3rd Treble part and the C.F.

II. **Hidden 8ves and 5ths** are not allowed between the *extreme* parts, except in the Cadence.

III. In no other Species than the First is any **repetition** of a note allowed.

IV. In no other Species than the Fourth is any **infraction** of the essential features of a Species allowed.

For instance :—Two minims must never be written in a bar of any part carrying the First Species. Every bar of Third Species must contain no notes longer or shorter than crotchets. The only other exception to this rule is the occasional use of a **Fourth Species Cadence** in a part carrying the Second Species. See Rule XII, page 50.

V. A 2nd should not be allowed to proceed obliquely to a unison between any two parts.

96. **Modus Operandi.** The Student should begin the study of six, seven, or eight-part Counterpoint, exactly as he was advised in § 89 to begin the study of five-part Counterpoint, viz., by using the First Species for all of his added parts. He should then proceed according to the directions given in § 89. The score should be built up

gradually, by writing one part at a time. First the extreme parts should be written, whether the **C.F.** is sung by an outside or by an inner voice, taking care to leave as much space as possible for the insertion of the inner parts. For this purpose, as Professor Prout suggests, it will be necessary for the extreme voices to be mostly in the outer range of their compass. In choosing his chord progressions, the Student will do well to avoid those which have no note in common, viz., where *all* the parts must necessarily move. He must in each case remember that no note of the scale can appear in more than *four* of the parts of any one chord, for it can only *rise* one degree, *fall* one degree, and *rise* by some wider interval (3rd, 4th, 5th or 6th), and *fall* by the inversion of the same interval (6th, 5th, 4th or 3rd).

The inner parts should be added one at a time, first one at the top, then one at the bottom, so finishing the exercise by two inner parts meeting in the middle of the score. It is unnecessary to give rules in this book for the writing of Eight-part Counterpoint for a Double (responsive) choir, as this style of composition belongs exclusively to the study of *Composers' Counterpoint*.

97. We shall conclude this brief handbook of *Students' Counterpoint* by giving one example of a Seven-part exercise, and another of an Eight-part exercise, both constructed on the same five-bar **C.F.** we have hitherto almost exclusively employed for purposes of illustration.

These examples have been written for the express purpose of showing the Student *some* of the available forms of license; they are by no means put forward as models for imitation. For such he may occasionally meet with a few specimens in the

works of the best masters of the Polyphonic period (prior to Bach), in which, says Mr. Rockstro, he will be "overwhelmed with astonishment at the rarity of the instances in which these great early musicians condescended to claim any relaxation of the law."

But it must be always remembered that by far the greater portion of this highly-extolled Polyphonic school of composition must be regarded, not as *Students' Counterpoint*, but as models of purity in that more comprehensive field of vocal-writing which has been designated throughout the whole of this little book—COMPOSERS' COUNTERPOINT.

Example in Seven Parts, showing some available licences :—

For S.S.S.A.T.T.B.

Fig. 91.

The musical score for Fig. 91 is written for seven parts: Soprano, Alto, Tenor, Bass, and two additional parts. The notation includes various musical symbols such as notes, rests, and accidentals. Specific licences are indicated by letters in parentheses: (a), (b), (c), (d), (e), (f), (g), (h), (i), (j), (k), (l), (m), (n), (o), (p), (q), (r), (s), (t), (u), (v), (w), (x), (y), (z). The score is divided into sections labeled "Ninth." and "C.F." (Cantata Form). The bottom of the score is marked with Roman numerals: I., VIb., IIb., Vb., I.



Example in Eight Parts, showing some available licences:—

For S.S.A.A.T.T.B.B.

Fig. 92.

The musical score is arranged in eight staves, grouped into four pairs. The first pair consists of two treble clef staves. The second pair consists of two bass clef staves, with the label 'C.F.' (Cantata Form) written between them. The third pair consists of two bass clef staves. The fourth pair consists of two bass clef staves. The score is divided into five measures, each labeled with a Roman numeral: I, VI, IV, V, and I. Various dynamic markings and accidentals are present: (d) in the first measure of the first staff; (e) in the first measure of the third staff; (g) in the first measure of the fourth staff; (d) in the second measure of the fourth staff; (d) in the first measure of the fifth staff; (f) in the second measure of the fifth staff; and (a) in the first measure of the sixth staff.



## APPENDIX.

48 CANTI FERMI, FOR EXERCISES, IN STUDENTS'  
COUNTERPOINT, WITH DIRECTIONS FOR  
USING THE SAME.



THE following *Canti Fermi* are arranged in four groups: (1) and (2), those of eight bars' length in Major and Minor Keys, and (3), (4), those of more than eight bars' length in Major and Minor Keys. Each group is subdivided into two sections, (*a*) in which the first note of the **C.F.** *rises*, (*b*) in which it *falls*. It will be found also that considerable variety has been obtained in the manner of approaching the Cadence; so that every difficulty in commencing and ending an exercise which is likely to confront an Examination Candidate, has been anticipated in the *Canti Fermi* here set. As it is important that a student should never lose his sense of *rhythm* when working an exercise, the accented bars have been marked. In Groups (1) and (2) the accent falls on bars 4 and 8. In Groups (3) and (4), in order to save space, the bar lines have not been printed; these can readily be supplied by the student, who is strongly advised to carefully mark the accented bars as they are here placed before him. Most of the *Canti Fermi* in Groups (1) and (3) can be transposed to the Tonic Minor Key, and re-worked in that tonality; in such cases, the leading note (marked \*), will, of course, require its necessary accidental. The *Canti Fermi* are all given in the Alto Clef for the convenience

of beginners—who are advised to work their two-part exercises according to the directions given on page 7, § 19: for exercises in three and more parts, the **C.F.** can be readily transposed into other Clefs and Keys, according to the directions given on page 8, § 20. The student is further advised not to write too many exercises of the same kind on the *same* **C.F.**, he will do wisely if he constantly changes his choice of a **C.F.**

The Author desires here to record his acknowledgments to the Board of Trinity College, London, for the kind permission accorded him to select certain *Canti Fermi* from the published Examination Papers of the College.

## FORTY-EIGHT CANTI FERMI, IN MAJOR AND MINOR KEYS.

GROUP I.—Canti Fermi of Eight bars' length, in Major Keys.

N.B.—The accent falls on the fourth and eighth bars of every **C.F.**

SECTION (a), in which the first note *rises*.

1. / or:— !

2. \*

3.

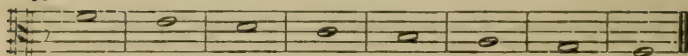
4. \*

5.

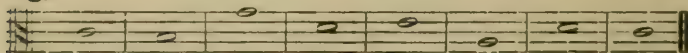
6.

SECTION (*b*), in which the first note *falls*.

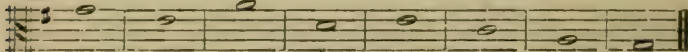
7.



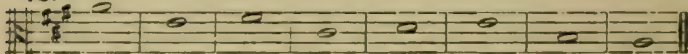
8.



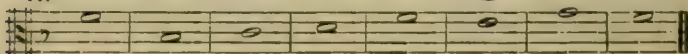
9.



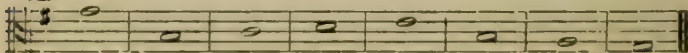
10.



11.



12.

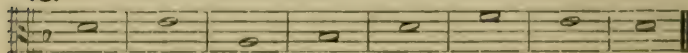


N.B.—With the exception of Nos. 1, 8, 9, all the above Canti Fermi may be transposed into the Tonic Minor Key.

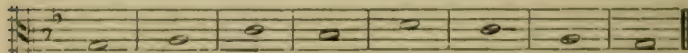
GROUP II.—Canti Fermi of Eight bars' length, in Minor Keys.

SECTION (*a*), in which the first note *rises*.

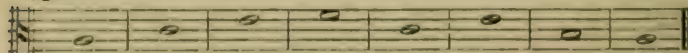
13.



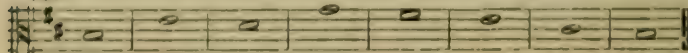
14.



15.



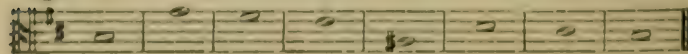
16.



17.



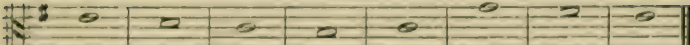
18.



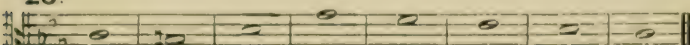


SECTION (b), in which the first note *falls*.

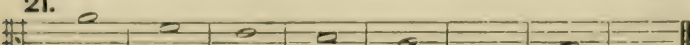
19.



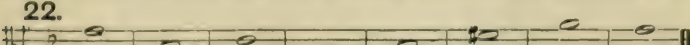
20.



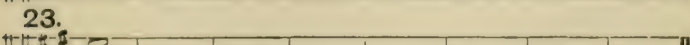
21.



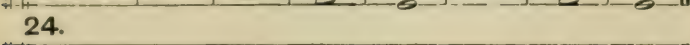
22.



23.



24.

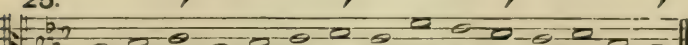


N.B.—Any of the foregoing Canti Fermi, Nos. 13 to 24, may be transposed into the Tonic Major Key.

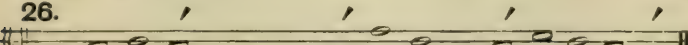
GROUP III.—Canti Fermi of more than Eight bars' length, in Major Keys.

SECTION (a), in which the first note *rises*.

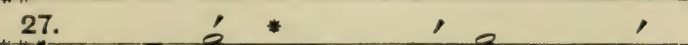
25.



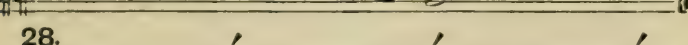
26.



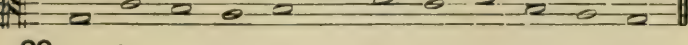
27.



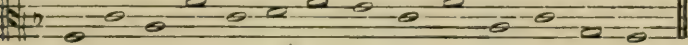
28.



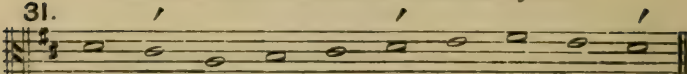
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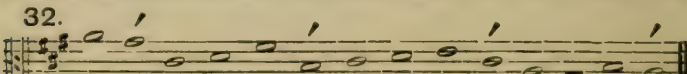


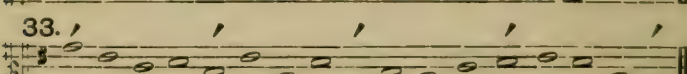
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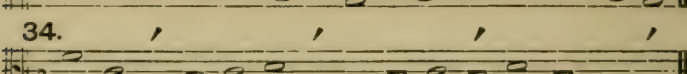


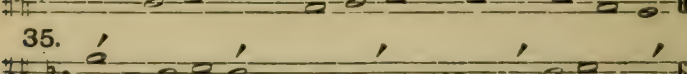
SECTION (b), in which the first note *falls*.

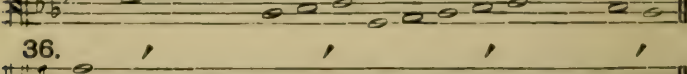
31. 

32. 

33. 

34. 

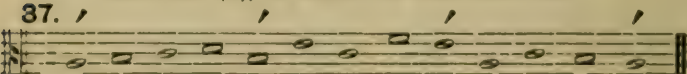
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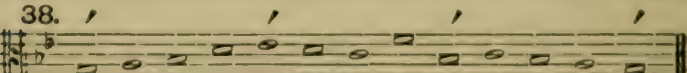
36. 


N.B.—With the exception of Nos. 26, 31, 32, 35, all the above Canti Fermi may be transposed into the Tonic Minor Key.

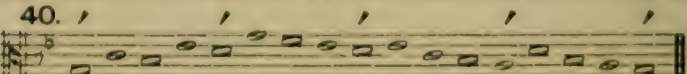
GROUP IV.—Canti Fermi of more than Eight bars' length, in Minor Keys.


SECTION (a), in which the first note *rises*.


37. 

38. 

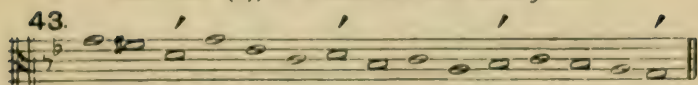
39. 

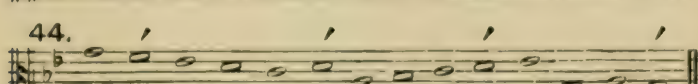
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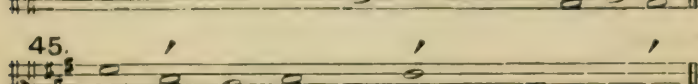
41. 


42. 

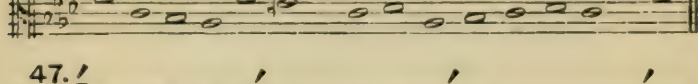
SECTION (b), in which the first note *falls*.

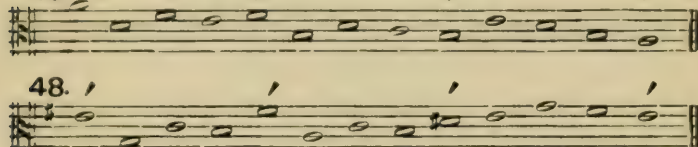
43. 

44. 

45. 

46. 

47. 

48. 

N.B.—Any of the foregoing Canti Fermi, Nos. 37 to 48, may be transposed into the Tonic Major Key.

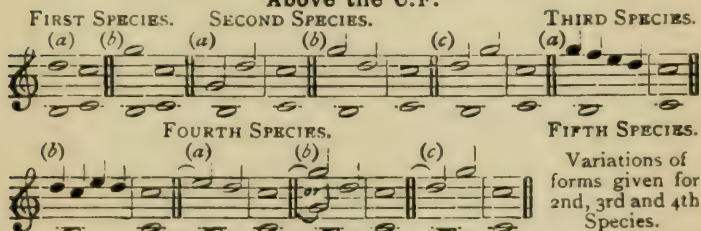
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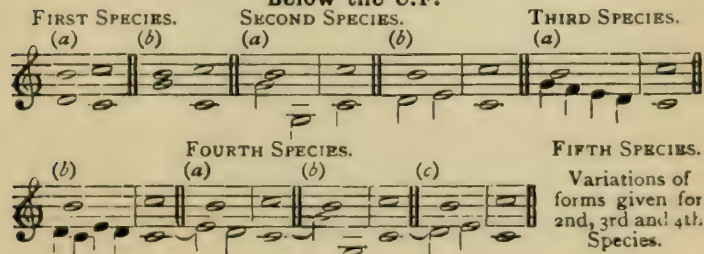


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FIRST SPECIES. (a) (b) SECOND SPECIES. (a) (b) THIRD SPECIES. (a)

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